# )ANCE

MARCH 1959 60 CENTS

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ZINE'S ANNUAL A

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# PRESSTIME NEWS

**MET'S ALL-BALLET EVE MAR. 22**

Plans have now materialized for the all-ballet eve. of the **Metropolitan Opera Ballet.** It is scheduled at the Met. for Sun., Mar. 22, 8 PM. Choreographers are **Antony Tudor, Alexandra Danilova, Herbert Ross** and **John Butler.** The experimental perf. is being presented without sets and with practice costumes.

Tudor's work is to be set to several Richard Strauss songs. Mme. Danilova is choreographing "Les Diamants," a pas de deux with background dancers. Ross is staging a Biblical piece, which will star **Nora Kaye** and **Scott Douglas,** to the Poulenc organ concerto. Butler's ballet, to Samuel Barber's 1st Symphony, will feature **Bambi Linn, Bruce Marks, Sondra Lee** and **Thomas Andrew.** It derives from the story of the Creation.

**BOLSHOI IN USA THIS SPRING?**

At presstime chances seemed improved for a spring visit to the USA by the **Bolshoi Ballet** after all, although no definite confirmation could be obtained from the **Hurok** office. **Galina Ulanova** told a reporter in Moscow in Feb. that she would be dancing in "Giselle" and "Romeo and Juliet" in America this spring. The word last month was that the Bolshoi mgt. had requested more time to prepare new productions for the US tour and that the originally announced April opening at the Met would have to be postponed. Time will tell.

**ANOTHER SPOLETO FESTIVAL**

A 2nd "Festival of Two Worlds" season of opera, drama and dance is set for this June in Spoleto, Italy. **John Butler** will head dance activities, which will include opera-ballet, an all-dance program in the Festival's large theatre, and a "concert revue" type of program in the smaller theatre. Planned for those programs are works by **Antony Tudor** and **Herbert Ross,** who are expected to participate this year in the Spoleto dance activities. The 3 choreographers will share a co. which will probably be headed by **Nora Kaye, Bambi Linn, Carmen de Lavallade, Sondra Lee, Scott Douglas, Glen Tetley** and **Loren Hightower.** The **Jerome Robbins Ballets USA** group is also scheduled to perform at Spoleto, as part of a European tour (possibly to include Russia) sponsored by ANTA and the State Dept.

**U. OF ILL. ARTS FESTIVAL**

A Festival of Contemporary Arts at the U. of Ill. at Urbana from March 1 through April 5 offers many events in art, architecture, theatre, music, literature, dance, etc.

On Mar. 14 & 15, **Merce Cunningham & Co.** will perform in programs which will feature 2 new works, to music by U. of Ill. composers, especially commissioned for the Festival. One is "Gambit for Dancers and Orchestra," to a score by Benjamin Johnston, and the 2nd, "Poems of White Stone," has music by Chou Wen-Chung. Cunningham has been dancer-in-residence at the U. this season. His co. will be in residence for a week prior to their perfs. They include **Carolyn Brown, Viola Farber, Marilyn Wood, Remy Charlip & Judith Goldsmith Dunn.**

2nd major dance event will be the appearance of the **Anna Sokolow Dance Theatre** on Mar. 17. They will perform her "Lyric Suite" and "Rooms."

**BALANCHINE TO PARIS**

**George Balanchine,** artistic director of the **NYC Ballet,** flew to Paris Feb. 18 to stage his "Gounod Symphony" for the **Paris Opera Ballet,** with **Liane Dayde** and **Michel Renault** as leads. He cannot remain for the Mar. 4 premiere as he must return to rehearse the NYC Ballet for a Mar. 12 Canadian TV perf. of "Agon," "Apollo" and "Orpheus."

**CONNECTICUT COLLEGE SEASON**

The 12th summer session of the **Conn. College School of the Dance** is scheduled for July 6-Aug. 16, according to **Jeanette Schlottman,** newly appointed Dir. (Former Dir., **Ruth Bloomer,** is now Advisor to the School of Dance and Chairman of the American Dance Festival Committee.)

Returning faculty and staff include **Louis Horst, Jose Limon, Hazel Johnson, Betty Jones, Merce Cunningham, Lucas Hoving, Pauline Koner, Ruth & Norman Lloyd, Helen Priest Rogers, Lucy Venable, Thomas Watson, Martha Graham** (for 1st week only), **David Wood, George McGeary, Evelyn Lohoefer, Robert Dunn.** New this summer will be **Helen Tamiris, Daniel Nagrin, Virginia Tanner, Bessie Schonberg, Norma Daiby, Sylvia Marshall.**

The annual **American Dance Festival** is Aug. 13-15 and will feature works by Limon, Tamiris, Cunningham, Koner, Nagrin, Currier and the late **Doris Humphrey.**

**WORLD YOUTH FESTIVAL**

The US Festival Committee, a group of Americans in the performing arts, is at work to line up the best obtainable US talent to participate in the concerts and competitions of the 7th World Youth Festival, to be held July 26-Aug. 4 in Vienna. As was the case in 1957 when the Festival was held in Moscow, the US State Dept. is not encouraging organized participation, pointing out that they consider the Festival an activity to promote Communist propaganda. The Committee feels that, since some Americans will be attending individually in any case, it is important that every effort be made to see that the US is not represented haphazardly by performers of dubious merit. In the dance field participants are being sought in ballet, character dance, Oriental classical dance and folk dance. The Committee is arranging for travel to and from Vienna by chartered plane, for a round-trip fare of approximately $275. Info: US Festival Committee, 246 5th Ave., NYC 1.

**INTERNATIONAL NOTES**

**Alicia Alonso & Igor Youskevitch,** immediately after receiving their DANCE Mag. Awards, flew to Cuba to do a Feb. 15 perf. in Havana attended by Fidel Castro. Miss Alonso told us that she hoped the changes in Cuba would result in "a new ballet co. for the world" (meaning, we trust, a revival of her Ballet de Cuba) . . . On Feb. 2, **Gene Kelly,** another of our Award winners, was among the passengers on a jet plane, enroute from Paris to NYC, which made a sudden dive of 30,000 feet (!) before being brought under control. The craft made an emergency landing in Newfoundland.

RUMOR DEPT.: In the lively talking stage is a plan for the **Amer. Ballet Theatre** to reassemble in order to accept an invitation to participate in the festivities in Tokyo following the forthcoming wedding of the Japanese Crown Prince, and to dance in other Far East cities. Among the possibilities are stop-off engagements in Alaska . . . Another report has NYC Ballet Gen. Dir. **Lincoln Kirstein** going to Japan to negotiate for a NYC appearance of the **Imperial Court Dancers.**

**Luisillo,** following a long and highly successful engagement in Australia with his **Spanish Dance Theatre,** comes to NYC Mar. 1 for a 3-week stay, to visit with his daughter **Maria** and his former partner-wife, **Teresa** . . . Tickets for the **Royal Danish Ballet's** May Festival in Copenhagen may be reserved in advance through the Scandinavian Festival Bureau, 630 5th Ave., NYC . . . **Jan Cieplinski,** formerly with Pavlova and Diaghileff, and for many years dir. of the **Warsaw Opera Ballet,** is visiting the US under the sponsorship of the Polish-Amer. Aid Fund. While here he will conduct classes in Polish folk dance.

**Gayle Young,** formerly of the **Jeffrey Theatre Ballet,** has joined the **Amer. Festival Ballet** in Europe as soloist. The co. recently filmed several ballets in Baden-Baden to be shown on European TV . . . In Brussels, NYC teacher-choreographer **Valentina Belova** staged "Interplay" for the Flemish TV network and "Les Saltimbanques" for French TV. She is working for the 2nd season with the **Ballet of the Palais des Beaux Arts** of Charleroi.

Following the close of their US tour in April, **Jose Greco & Co.** open a long European tour May 8 in Paris. **Teresa** is joining the co. as guest artist. Greco and his colleagues escaped serious injury when their bus crashed into a ditch near Jacksonville, Fla. on Feb. 20. They did not miss any tour dates as a result of the accident.

**AROUND NEW YORK**

Champagne preview on Apr. 4 of "Art: USA: 59," an exhibit of 230 painters and sculptors at the NYC Coliseum, will benefit the **Amer. Ballet Theatre.** Tickets, at $10 ea., at ABT office, 1790 B'way . . .

**The Empire State Music Festival** this summer moves from Ellenville to a new home, on an estate near Tuxedo, NY. This year's events will again include dance . . . **Maria Gambarelli** has been named Artistic and Cultural Director of the **Seven Arts Center** . . . **Pepita & Goyo Reyes**, formerly with **Carmen Amaya**, are current headliners at El Chico in Greenwich Village.

**The Barnard College Wigs and Cues Club** performed Rodgers & Hart's "A Connecticut Yankee" Feb. 14. Columbia senior **Sheldon Pedowitz** was choreographer, and student dancers included **Janet Gertmenian, Robin Gluck, Teressa Oliver, Barbara Robbins** . . . The 2nd all-day session of the **Jr. Dansnotators** is Mar. 1 at the **Dance Notation Bureau.** Teachers and speakers: **Helen Tamiris, Patricia Bowman, Ann Hutchinson, Frank J. Barber** . . . **The Aviv Dancers** and the **Joseph Rosen Ballet Group** appeared Feb. 15 at the B'way Congregational Church in a concert to benefit the United West Side Parish.

## TIMES SQUARE TOPICS

**Les Ballets Africains,** which scored a hit in its B'way debut, postponed US tour plans in favor of a longer run in NYC. Following a 2-week stay at the Martin Beck, they were scheduled to move on Mar. 2 to the Lunt-Fontanne Theatre (where the late "Goldilocks" had been playing). The NYC License Commissioner prescribed the addition of bras for the visiting African ladies. Impresario **Luben Vichey,** protesting that "this is art," threatened to take the issue to court, and even to the United Nations!

The new musical, "Destry Rides Again," is due April 23 at the Imperial. Dancers are **Deedee Wood, Sheilah Hackett, Marc Breaux** (all 3 assts. to choreographer **Michael Kidd**), **Merritt Thompson, John Ray, Char Block, Al Lanti, Larry Roquemore, Jack Beaber, Paul Wallace, Mel Davidson, Lynne Broadbent, Sharon Shore, Maureen Hopkins, Lillian D'Honeau, Adriane Rogers, Shirley Nelson, Andrina Miller, Jillana, Shelley Chaplan, Joan Broderick, Reiko Sato, Valerie Harper, Carol Warner, Carol Stevens.**

Two musicals due in the fall have signed choreographers. "Sure Sign of Spring" will be done by **Matt Mattox,** and "Fiorello," based on the bio. of the late Mayor LaGuardia, will have dances by **Peter Gennaro** . . . **Yeichi Nimura** is reviving his original choreography for the City Center prod. of "Lute Song," opening Mar. 11. Featured dancers: **Asia Mercoelova & Dean Crane** . . . Next fall **John Butler** will choregoraph dances for the Metropolitan Opera's "Marriage of Figaro" (which is being directed by Cyril Ritchard), and the NYC Opera's new production of Carl Orff's "Carmina Burana," which will be conducted by Leopold Stokowski.

## COAST TO COAST

**Nora Kovach & Istvan Rabovsky,** following a Las Vegas engagement, are at the L.A. Cocoanut Grove through Mar. 6 . . . **Luis Olivares** was engaged as dancer-actor-choreographer for the Feb. 24-Mar. 8 run of the play "Bullfight," at the Ogontz Theatre in Phila. Dancing with him is his wife, **Malena Vargas** . . . **Daniel Nagrin** dances in a new Dow Chemical commercial film, "To Please a Woman."

**Russell Hartley.** well-known SF painter of ballet subjects, has a new enterprise called the Weekend Shop, featuring antiques, prints, paintings, etc. . . . The **Montreal Ballet Co.** staged a "technique festival" Feb. 20 & 21, with demonstrations, exhibits, etc., and a mime presentation by **Margaret Mercier.** Guests were NYC teachers **Thalia Mara & Arthur Mahoney** . . . **Carola Goya & Matteo** present their program, **"A World of Dancing,"** Mar. 20 at the Int'l Festival & Symposium on Ethnic Dance at Cornell U. (Matteo's alma mater). On Mar. 30, Matteo enters the graduate school of Springfield (Mass.) Coll. to complete work on his master's degree in Dance Ed.

## OFF-BROADWAY EVENTS

**Jean Erdman** makes her 1st Manhattan appearance in 5 years in a series of 2 solo concerts at the 92nd St. Y, Mar. 9 & 16 (see p. 46) . . . **Ray Harrison** is to choreograph a new off-B'way musical by G. Wood, "Merry Saturday" . . . **Ruth Sobotka** of the NYC Ballet is acting in "Hamlet of Stepney Green" at the Cricket Theatre . . . **Ruthanna Boris** will choreograph "Ole," a zarzuela-style musical opening Mar. 19 at the Greenwich Mews Theatre. Cast includes dancers **Osvaldo Baez & Victoria Flores.**

**Rachel Nadav** repeated her program of Israeli dances Feb. 21 at Carnegie Recital Hall . . . A new modern dance group headed by **Diane & Vol Quitzow** will make its debut April 4 at the Henry St. Playhouse, with premieres by the Quitzows, **Pat Hammack & Sallie Bramlette** . . . **Fred Berk's** "Hebraica" program Mar. 7 at the 92nd St. Y features dancers **Mary Carrigan, Toby Glanternik, Karen Goldberg, James Howell, Jerry Katz, Nina Mrva, Margot Mink & Jack Wiener.**

**James Waring & Co.** perform Mar. 2, in the 1st dance program of the Living Theatre in its new location (530 6th Ave.). Program has 5 new works, "Extravaganza," "Pyrrhic," "Corner Piece," "In the Mist" and "May and December," along with "Phrases" and 2 solos from "Dances Before the Wall" . . . **Alan Baker, Marvin Gordon, Yurek Lazowski, Joseph Rosen & Robert Rodham** will create works for the **NY Ballet Club's 9th annual Choreographers Night** Apr. 19 at the HS of Fashion Industries . . . The Mar. 4 **Contemporary Dance Prods.** program at the 92nd St. Y features choreography by **Irving Burton, Virginia Freeman, Margot Harley, Hava Kohav & Vol Quitzow.**

## IN THE PUBLICATIONS

March issue of Dance Perspectives, the new quarterly, is devoted to 19th Cent. Russian choreographer **Lev Ivanov** . . . 1958 edition of Impulse, annual of contemporary dance edited by **Marian Van Tuyl,** contains articles by **Ladislas Segy, Walter Sorell, Jose Limon, Lisa Ullmann, Claire Holt, Ruth Foster, Gene Izuno, Anna Sokolow, Rhoda Winter Ellis, Ruth Beckford, Joanna Gewertz, Ben Johnston & Alwin Nikolais** . . . The Mar. Holiday Mag. carries a feature, "Brahms, Borscht and Ballet," about NYC's famous **Russian Tea Room.**

The article in the Feb. DANCE Magazine on **Doris Humphrey** was an expanded version of the obituary published by the NY Times. We inadvertently failed to state that it was written by **Selma Jeanne Cohen** . . . See our BALLROOM USA section (pp. 65-72) for a report on a new bill in the NY State Legislature to license all dance teachers and dance studios.

**Lillian Olinsey,** author of the article on **Erick Hawkins** (p. 44), teaches art at the Barnard School for Boys in NYC, and in the School of Education at New York U. She is also on the summer faculty of Mills College in Calif.

## REGIONAL BALLET — U.S.A.

Adjudication reports are in, co's are selected to appear in the 2 East Coast Festivals. **Southeastern Festival** (Apr. 24-26, in Miami) features **Memphis Civic Ballet, Nashville Civic Ballet, Atlanta Concert Group, Miami Ballet, Atlanta Civic Ballet, Jacksonville Ballet Guild, Birmingham Civic Ballet, Jacksonville Civic Ballet.**

**Northeastern Festival** (May 21-24 in Scranton and Wilkes-Barre, Pa.) includes **Phila. Ballet Guild, Cleveland Ballet Center Co., Classical Ballet of Ottawa, Erie Civic Ballet, Holiday Theatre (Newark), Detroit City Ballet, Cleveland Civic Ballet, Wilkes-Barre Ballet Guild, Scranton Ballet Guild, First New England Civic Ballet, Bethlehem Ballet, Severo Ballet (Detroit).**

The **Wichita Falls (Tex.) Civic Ballet, Jean Foshee,** ballet mistress, performed Jan. 30 & 31 at Midwestern U. 4 original works were presented: "Cycle" by Jean Foshee, "Night Chant" by **Barbara Muenzinger,** "Forever the Waltz" by **Lucille Doran,** "Veni-Vidi-Vici" by **Frank Pal** . . . **Vida Brown** arrives in Dallas Mar. 1 to create a new ballet, based on Stravinsky's "Pulcinella Suite," to be performed by the **Dallas Civic Ballet** with the Dallas Symph., Mar. 28.

**Emilie Sarles Kempson** created all of the works on the winter concert, Feb. 20 of the **Young Peoples Dance Theatre** (So. Orange, N.J.) . . . The **Phoenix Youth Group (Ruth Sussman,** Dir.) danced "Sleeping Beauty" in Feb. for benefit of the Scottsdale Boys' Club . . . **Crescent City Ballet** of New Orleans traces "Dance Through the Ages," Feb. 27 & Mar. 19 on a program with the N. O. Symph. Ballet dir. is **Leila Haller,** conductor is Alexander Hilsberg . . . The **Westchester Ballet** appears Mar. 1 at NYC's 92nd St. 'Y' in a program choreographed by dir. **Iris Merrick.** Program includes "Caprice," "Trouble Fair" and "The Dream Toy Shop."

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DANCE Magazine, published monthly by DANCE Magazine, 231 W. 58th St., New York 19, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1959, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, and Canada 1 year $6.00, two years $11.00, Pan-American, 1 year $7.00, two years $12.50; other foreign, 1 year $7.00, two years $12.50. Single Copies at 60c.

## NYC MARCH CALENDAR

beginning Mar. 2 (indefinite run), **Les Ballets Africains;** Lunt-Fontanne Th.

Mar. 1, **Westchester Ballet Co.;** 92nd St. Y; 2:30

Mar. 2, **The Theatre of Angna Enters;** Phoenix Theatre; 8:30

Mar. 2, **James Waring & Co.;** The Living Theatre; 8:40

Mar. 4, **Contemporary Dance Productions;** 92nd St. Y; 8:30

Mar. 7, **Hebraica Dance Program;** 92nd St. Y; 8:30

Mar. 8, **Midi Garth;** Henry St. Playhouse; 8:40

Mar. 9, 16, **Jean Erdman;** 92nd St. Y; 8:30

Mar. 13, **Original Don Cossacks Chorus & Dancers;** Carnegie Hall; 8:30

Mar. 14, **Marta Becket;** (children's program); Henry St. Playhouse; 3:00

Mar. 15, **American Jazz Dancers Leon James & Al Minns; May O'Donnell & Co.;** 92nd St. Y; 2:30

Mar. 15, **Brooklyn Civic Ballet Co.;** Brooklyn Academy; 3:00

Mar. 15, **NY Ballet Club** (lecture-demon. on ballet technique by Lillian Moore, with members of Robert Joffrey Th. Ballet); Acad. Ballet Perfection; 3:15

Mar. 15, **Aviv Dance Theatre** (part of Purim Concert); 92nd St. Y; 8:30

Mar. 20, 21, 22, **Murray Louis Dance Co.;** Henry St. Playhouse; 8:40, 8:40, 3:00

Mar. 22, **Metropolitan Opera Ballet** (all-ballet eve); Met Opera House; 8:00

The **Baton Rouge Civic Ballet** has invited Ballet Theatre's **Paul Sutherland** as guest artist to partner **Martha Jane Sisk** in the "Black Swan Pas de Deux," a feature of their 2nd annual concert Mar. 5. Another highlight is premiere of "Alice in Wonderland" with a cast of 35. Repeated from last season are "World of Degas" and a pas de quatre.

The **Bay Area Ballet** appears Mar. 9 in San Francisco in 2 new works, **Ruth Sandholm's** "Rappaccini's Daughter" and an abstract to music of Vivaldi, chor. by **Michael Smuin.** Latter work follows the co's policy of presenting new ballets by young choreographers. Completing the program will be **Harold Garton's** "Entr'Acte" and **Vern Nerden's** "Jeux d'Enfants."

Chicago's **Regional Ballet Ensemble** presents **Robert Lunnon's** "En Saga" Mar. 10 along with repeats of "Giselle" Act. II and "Coppelia" Act II. Featured dancers include **Doreen Tempest, Richard Peterson, Joan Lorin, William Sturges & Mia Maru** . . . The **Brooklyn Civic Ballet** debuts at B'klyn Academy Mar. 15. Co. of 24, trained by **Alan Banks,** will be seen in "Prelude Brillante," "Jeux d'Enfants" and excerpts from "The Nutcracker" . . . **Jacksonville Ballet Guild's Jr. Group** appears Mar. 21 in "Cinderella" and "Pandora's Box" by **Thelma Johnston Baggs,** dir.

**Memphis Civic Ballet's** 7th Annual Concert takes place Mar. 20-21 . . . "Swan Lake" and the premiere of "Young Person's Guide to the Orchestra" (chor. by **David McLain & Sandra Severo**) will be performed Mar. 21 by the **Severo Ballet** in joint perf. with Detroit Symph. at the Ford Aud. . . . The **Phila. Civic Ballet** repeats its full-length "Pinocchio" Mar. 21 at Strawbridge & Clothier Dept. Store. **Wanda Hamilton** dances the principal role . . . The **Ann Arbor Civic Ballet** performs a complete "Coppelia" this month with the Ann Arbor Civic Orchestra.

### PERSONALS

**Jonathan Watts & Dianne Consoer,** both of the NYC Ballet, were married Feb. 21 in NYC . . . **Violetta Elvin** was married to Dr. Fernandez Savarese in London on Jan. 2 . . . **Frank Bourman & Rosalia Kurokowska** were married Jan. 1 in L.A. . . Former Royal Winnipeg Ballet dancers **Audrey Jeal** and **George Walker** were married on Christmas Day. Both are studying with Robert Joffrey in NYC . . . UCLA dancer **Sonya Czerniski** married Rudolph Onderwyzer Jan. 21 in L.A. . . DANCE Mag. staff photographer **Ted Streshinsky** and his wife became parents of a boy, David Alan, Jan. 23 in Berkeley, Calif.

Symphony-opera-film composer **George Antheil** died suddenly in NYC Feb. 12 at the age of 58. His "Ballet Mechanique" created a furor in the Twenties. He did the score for **Eugene Loring's** "The Capital of the World," produced by Ballet Theatre . . . **Consuelo Montenegro,** who toured several years ago with Lola Montes, was killed recently in a car accident in So. Calif. She was 20 . . . Performer-teacher **Grace Manning** died in NYC Jan. 1. She and her twin, Agnes, were dancers in vaudeville and musicals and operated a dance school in B'klyn. The late teacher-choreographer Jack Manning was their brother.

### TELEVISION TOPICS

**Marge Champion** has announced that she is retiring from dancing this season "to have as many babies as the doctor will permit." Her farewell TV appearances with her husband-partner, **Gower,** will be a Feb. 28 NBC-TV show, one for CBS-TV on Mar. 30, and the Oscar telecast on April 6. Gower continues as dancer, choreographer and director. The couple have one son, Gregg, now aged 2.

Third of NBC-TV's Bell Telephone Hour colorcasts, on Mar. 4, will mark the TV debut of the **Ximenez-Vargas Ballet Espanol. John Butler** is choreographing dances for another group, as well as musical no's for Ann Blyth & Howard Keel. The 4th program, on April 9, will feature **Maria Tallchief & Andre Eglevsky** . . . The Mar. 1 CBS-TV "Camera Three" will contrast 3 kinds of dance. **Anna Sokolow's** group will present modern, **Bob Hamilton** jazz, and **Francisco Moncion** ballet.

The "two in one day" **Mary Martin** spectaculars on NBC-TV are scheduled for Mar. 29 — a children's program 4-5 PM ((EST), and an adult show, 8-9 PM (EST). Featured with the star will be dancer **Dirk Sanders** . . . The **London Festival Ballet's Anton Dolin, John Gilpin & Marilyn Burr** will be on the Mar. 22 Ed Sullivan Show on CBS-TV . . . **Anna Cheselka,** star of **Ballet Concerto of LA,** danced Feb. 6 on the ABC-TV Liberace show.


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### SCHOOLS AROUND NEW YORK

**Anton Dolin,** in his sessions at **Ballet Arts** beginning Mar. 17, is teaching variations from "Swan Lake," "Sleeping Beauty" and "The Nutcracker" . . . Faculty of the new **Jerry Ames Dance Art School** includes **Michael Maule, Stuart Hodes, Marquita Flores, Leslie Barrie, Lenny Dale** and Mr. Ames . . . **Glen Tetley** has joined the faculty of the **Stella Adler Theatre Studio** to teach dance movement for actors . . . Reaction to **Gene Kelly's** TV show. "Dancing is a Man's Game" prompted introduction of special ballet classes for boys at the **Little Studio,** Norwalk, Conn.

9th annual **Steffi Nossen Scholarship** auditions (for college dance work) are **Mar. 13 at the Heathcote** School, Scarsdale, NY. Judges: **Walter Terry, Helen Tamiris, Theodora Wiesner, Mrs. Kevin P. Egan, Mrs. Lee V. Eastman . . . Margaret Orlando** is winner of a scholarship established in honor of the late **Helen Barrie** at the **Florence Bartova School of Ballet,** Great Neck, NY. Judge was **Alexandra Danilova.** Miss Barrie, once with Karsavina and Nijinsky, was Miss Bartova's teacher. She died last fall.

**Modern Dance Club of the Great Neck Sr. HS** presents a full-eve. dance program, including "Through the Looking Glass" and "Mixed Metaphors," choreographed by members, on Mar. 21. Faculty sponsor is **Joy Zegoren** . . . On Mar. 15 & 23, a dance production, "Symbols of Now," is being presented at the St. Marks Playhouse. Choreography for 40 dancers, by **Blanche Evan,** is derived from her Dance Therapy courses.

### SCHOOLS AROUND THE COUNTRY

DANCE Mag. Contributing Ed. **Lillian Moore** has been on a 3-week teaching-lecture-research tour. She appeared at the **Wichita (Kans.) Dance Assn.,** at the **Stone-Camryn School** in Chicago, at **Josephine & Hermene Schwarz's** studio in Dayton, at the Atlanta Art Inst., at the **Macon (Ga.) Ballet Guild,** at the studio of **Elinor Fry Phillips** in Richmond, and then back to her teaching at the **American Ballet Center** in NYC . . . At her studio in Boone, Ia., **Betty Mae Harris** assembled


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117 Iowa dancers and teachers for a modern jazz class Jan. 18 with **Gus Giordano** of Chicago.

E. Norwalk, Conn. teacher **Michael Richards** gives a modern dance master class Mar. 16 at the U. of Conn. . . . **Delores Ringer** will present 25 6 to 12-yr.-old ballet students at the Cherry Blossom Festival in Washington, DC, April 11-12 . . . The **Alice Leggett Dancers,** a group from the Charlotte, NC, dance schools, made their debut in Jan. in the Charlotte Opera Assn's "Fledermaus." The group appears in "La Traviata" this month . . . **Dance majors of Sullins College,** Bristol, Va., appeared in a Feb. 20 campus prod. of Noel Coward's "Bittersweet," with choreography by Dance Dept. head, **Besa Sklarsky.**

**FOLK DANCE ITEMS**

Lewis & Clark College is sponsoring a Folk Dance Camp June 22-27, Portland, Ore. Students may receive 1-hour of college credit . . . **Ruthanna Boris** spoke Feb. 15 at NYC's **Folk Dance House** on ballet sources in folk dance . . . Lithuanian teenagers from Boston exchanged dances with NYC youngsters there Jan. 25 . . . The **Country Dance Society of Amer.** had **Dick Kraus** calling Square Dance at a Feb. 28 gathering, and **May Gadd & Phil Merrill** leading Country & Contra Dance Feb. 14 . . . The **Folk Festival Council** has elected **Walter Bacad** of NYC as Chairman; **Gunner Holme** of Plainfield, N.J., Pres.

**ASSOCIATION NEWS**

Summer convention of the **Chicago Nat'l Assn. of Dance Masters** is Aug. 9-13 at the Sherman Hotel, with a separate Ballroom Workshop on Aug. 8. Training School is at the Congress Hotel July 29-Aug. 7 . . . 1959 officers of **Dancing Masters of Wisconsin** are: **Lee Kehl,** Pres.; **Adele Artinian,** VP; **Richard Verheeven,** Sec'y.; **Charlotte Heil,** Treas.; **Edna Christensen,** Educational Dir.; **Carol Neil,** Asst. Ed. Dir.; **Virginia Lee Kehl Mackesey,** Principal of Training School . . . In addition to their regular convention in Wichita, Kans., July 6-10, the **Midwest Dance Assn.** will hold a family camp convention in Minnesota July 28-30.

**Mary Skeaping,** ballet mistress of the Royal Swedish Ballet, will be guest teacher in July & Aug. at the summer school for teachers of the **Nat'l Academy of Ballet** in NYC. (She will also teach in the summer course of the **School of Ballet Repertory.**) The NAB holds Seminars Mar. 7 in Richmond, Va., and Mar. 14 in Charlotte, N. C.

The **Nat'l Council of Dance Teachers Orgns.** held a board meeting Feb. 7 in NYC . . . **Charles Weidman** was guest speaker for the Jan. meeting of **Quebec Dance Teachers Assn.** in Montreal . . . Board of the **Amer. Society of Teachers of Dancing** met in NYC Feb. 8 to plan summer convention (Astor Hotel, NYC, Aug. 9-14) . . . **Al Gilbert** has announced a **West Coast Dance Festival** July 1-3, for teachers and students, in L.A. . . . The **Dance Teachers' Club of Boston** holds its 17th annual Training School Aug. 24-28, at the New England Mutual Hall, and its 36th annual convention Aug. 31-Sept. 3, at the Hotel Somerset.

Spring meeting of the **Ohio Valley Contemporary Dance Assn.** will be May 3 in Dayton. Info: **Hermene Schwarz,** Memorial Hall, Dayton. The OVCDA winter meeting, at the U. of Cincinnati,

*(Continued on Page 95)*

## ON TOUR IN MARCH

**Ballet Russe de Monte Carlo:** Feb. 28-Mar. 1, Houston; Mar. 2, Dallas; 3, Shreveport; 4, Ruston, La.; 6, Port Arthur, Tex.; 7-8, New Orleans; 10, Mobile, Ala.; 11, Pensacola; 13, Orlando, Fla.; 14, 16, Miami; 15, Miami Beach; 17, St. Petersburg; 18, Jacksonville; 19, Augusta; 20, Charlotte, N.C.; 21, Columbia, S.C.

**Chicago Opera Ballet:** Mar. 1, Greenville, S.C.; 2, Columbia, S.C.; 3, Athens, Ga.; 4, Columbus, Ga.; 5, Montgomery, Ala.; 7, Anniston, Ala.; 8, Chattanooga; 9, Decatur, Ala.; 10, Birmingham; 11, Columbus, Miss.; 12, Jackson, Miss.; 14, Alexandria, La.; 15, Lafayette, La.; 16, Lake Charles, La.; 17, Houston; 18, Dallas; 19, Marshall, Tex.; 21, El Dorado, Ark.; 22, Little Rock; 23, Paducah, Ky.; 24, Owensboro, Ky.; 25, St. Louis; 26, Burlington, Iowa; 28, Lincoln, Ill.; 29, Dayton; 30, Bloomington, Ind.

**National Ballet of Canada:** Mar. 2, Mt. Pleasant, Mich.; 3, Columbus, O.; 4, Dayton; 7, Ft. Wayne; 9-10, Madison; 11-12, Minneapolis; 13, Milwaukee; 14, Cedar Rapids; 15, Ames, Iowa; 16, Burlington, Iowa; 17, St. Louis; 18, Columbia, Mo.; 19, Topeka; 20-21, Kansas City; 23, Lubbock, Tex.; 24, Dallas; 25, Austin; 26, Houston; 27, San Antonio; 28, Beaumont, Tex.; 30, New Orleans; 31, Shreveport.

**Jose Greco & Co.:** Feb. 28-Mar. 1, San Diego; Mar. 2, Claremont, Calif.; 3, Long Beach; 4-8, Los Angeles; 9, Santa Monica; 10, Pasadena; 11, Carmel, Calif.; 12, San Francisco; 13, Oakland; 14, Stockton, Calif.; 16, Portland; 17, Victoria, B.C.; 18, Vancouver, B.C.; 19-21, Seattle.

**Emily Frankel Dance Drama Co.:** Mar. 2, Kent, O.; 4, Milwaukee; 7, Duncan, Okla.; 8, Altus, Okla.; 9, Huntsville, Tex.; 10, Stephenville, Tex.; 18, Allentown, Pa.; 19, Univ. Park, Pa.; 20, Cambridge Springs, Pa.

**Mata & Hari:** Mar. 2, Van Nuys, Calif.; 3, Fullerton, Calif.; 4, Oceanside, Calif.; 5, Coronado, Calif.; 6, Corona, Calif.; 7, Las Vegas; 9, Socorro, N.M.; 10, Las Cruces, N.M.; 11, Clovis, N.M.; 12, Artesia, N.M.; 13, Kermit, Tex.; 14, Midland, Tex.; 16, McAllen, Tex.; 17, Mercedes-Weslaco, Tex.; 18, Kingsville, Tex.; 19, Bay City, Tex.; 21, Donaldsonville, La.; 23, Russelville, Ark.; 24, Ft. Smith, Ark.; 30, Albertville, Ala.;

**Lola Montes & Her Spanish Dancers:** Mar. 2, Swift Current, Saskatchewan; 4, Battleford, Sask.; 5, Lloydminster, Sask.; 9, O'Neill, Neb.; 10, Yankton, S.D.; 11, Algona, Iowa; 13, Virginia, Minn.; 14, Iron River, Mich.; 17, Petoskey, Mich.; 18, Alpena, Mich.; 19, Ludington, Mich.; 23, Anoka, Minn.; 30, Connersville, Ind.; 31, Ottawa, Ill.

**Jean Leon Destine & Co.:** Mar. 18-19, Salt Lake City; 22, San Diego.

**Merce Cunningham & Co.:** Mar. 14-15, Univ. of Illinois, Urbana.

**Hayden-Eglevsky Ballet Quartette:** Mar. 10, Massapequa, N.Y.

**Felix Fibich:** Mar. 1, Norfolk, Va.; 4, Memphis; 5, Nashville; 7, Pensacola; 8, New Orleans; 10, Houston; 11, Oakland, Calif.; 12, Seattle; 14, Vancouver; 15, Edmonton, B.C.; 17, St. Paul; 18, Minneapolis; 19, Omaha; 22, Canton, O.; 24, Rock Island, Ill.; 25, Buffalo, N.Y.; 26, Elmira, N.Y.; 28, Hazleton, Pa.

**Paul Draper:** Mar. 4, Millbrook, N.Y.

**Daniel Nagrin:** Mar. 28-30, Cleveland.

**Goya & Matteo:** Mar. 2, Iron Mountain, Mich.

**Jean Erdman:** Mar. 26, Portland State Coll., Ore.

**Averil Tong:** Mar. 5, Marietta, O.; 7, Lexington, Ky.; 9, Peoria; 12, Cincinnati; 13, Louisville; 14, Nazareth, Ky.; 16, Memphis; 17, Shreveport; 18, Port Polk, La.

**Anne Wilson:** Mar. 4, White Plains, N.Y.; 9, Sewickley, Pa.; 10, Springfield, O.

**Gina:** Mar. 10, Buffalo, N.Y.

**Mary-Averett Seelye:** Mar. 4, Medford, Mass.

**Merry-Go Rounders:** Mar. 1, New Haven, Conn.; 22, Lynn, Mass.; 28, Englewood, N.J.

**Erika Thimey's Children's Dance Th.:** Mar. 12, Elmira, N.Y.; 14, Northbrook, Ill.; 14, Highland, Ill.; 17, Oconomowoc, Wis.; 19, Ann Arbor; 21, Madison; 24, Milledgeville, Ga.

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## THE NAME DROPPER

The principle that The Dance calls for the utmost in dedication was basic at Denishawn, the fabled school founded in 1915 by Ruth St. Denis and Ted Shawn. One was wed to one's Art and there were to be no monkeyshines—especially of a romantic nature. Once an errant *coryphée* was called on the carpet by Miss St. Denis for behavior which seemed to fall short of perfection. The novice grew a bit rebellious and dared to point out that the house rules were not applied impartially to one and all. Why, for instance, was there never any censure for their dashing musical director, Louis Horst? "Darling," replied Miss Ruth loftily, "we *need* Louis!"

(At 75, Mr. Horst is today a distinguished teacher and the esteemed publisher-editor of *Dance Observer*. It's still difficult to imagine him as one to be bound by curfews.)

Melissa Hayden once told us about her experiences performing as dance-double for Claire Bloom, opposite Andre Eglevsky, in Charlie Chaplin's film, *Limelight*. After preliminary negotiations with studio representatives in NYC, the dancers flew to Hollywood for a few days of preliminary tests. Mr. Chaplin suggested that they work out a number of pas de deux arrangements for the cameras. When they had finished, the comedian indicated that he was most pleased, but suggested they return home and that they would be hearing from him. But for some time they didn't. When word finally came, it was not a summons back to the film capital, but the news that the impromptu tests were being used in the picture.

In a Manhattan supermarket the NYC Ballet's Violette Verdy encountered a lady she knew with a gentleman she did not. Said her friend, "Verdy, I think you should know Tchaikowsky." "Tchaikowsky?" replied Verdy. "Did you say Verdi?" asked Tchaikowsky. The stranger turned out to be Andre Tchaikowsky, Polish pianist here for a Hurok tour.

Alice Bingham tells us that while at work on a project connected with Capezio's Tele Tone Taps, she discovered that U.S. patent regulations classify dancers' shoe taps in "Class 13," which is to say "hardware, plumbing and steam fitting supplies."

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# LOOKING AT TELEVISION

*WITH ANN BARZEL*

The season is well past the half-way mark, and the choreography of the weekly shows has been uniformly undistinguished. "Undistinguished" is by courtesy of the current rash of "brotherhood" talk on TV. Any other time we'd be less delicate. And we tend to be brotherly mostly about the choreographers on TV, and less toward their respective producers and directors. Altruism, brotherhood and milk of human kindness aside, television's regular choreographers need a measure of compassion. The large pay checks we trust they are getting could not compensate for the frustrating working conditions they obviously must put up with. Regard the output of Louis da Pron on the Perry Como Show, of Peter Gennaro on The Hit Parade, of Tony Charmoli with Dinah Shore, Danny Daniels' work for Firestone, Ernie Flatt's numbers for Garry Moore, and the dances made by the henpecked chaps who arrange "Rites of Adoration" for the warbling, crooning, shouting stars of the anything-but-variety shows.

Tony Charmoli, who had it good in the hectic days of long ago when he produced dozens of fine numbers every week, voiced the problem for all the choreographic fraternity on the Jan. 18 Dinah Shore Show. His theme was the frustration of a TV dance-maker. He traced the planning of a number, starting with the glow at the birth of an idea. He waxed enthusiastic as he developed the dance, actually dancing the steps—wih zest if not with brilliance. As it took form he planned his big, free movements in endless space, and was eloquent with the possibilities in the TV medium. And then he came to earth. He was reminded that the number was for singers. The airy jumps, the free-swinging gestures were not possible. And before he could do another grand jeté, a balustrade was pushed onto the set, the space was hemmed in by fancy draperies, and the cast in ball dresses waltzed around in the usual stereotyped routine.

It sounds familiar. You can see the number almost any day. What else can talented Peter Gennaro do when pressed to turn out yet another romantic scene to illustrate "Smoke Gets In Your Eyes"? On Jan. 9 it came out as two couples dancing clichés around four pillars. (And when will costumers realize that the combination of a long ball-dress and flat ballet slippers make a girl look dowdy? Either get the dance on the toes or the girls on heels.) On Jan. 16 somebody got the idea that the current ditty about "Sixteen Candles" could be a setting for a classical ballet. So a lovely girl, whose placement hinted she could dance if asked to, in tutu and toe shoes drifted about in pas de bourrée, lighting sixteen girl-size candles. Then she rose in arabesque relevé and sank into a reverence. Perhaps a million viewers thought this was a right pretty ballet. And what a waste of a major talent like Gennaro's!

The Arthur Murray Party of Feb. 2 also had a "nostalgic waltz." It was led by Thelma Tadlock and Tom Hanson. Hanson is a choreographer and seems to get a chance to do well-planned numbers from time to time — perhaps because Kathryn Murray at least respects the art of dance.

Louis da Pron, one of the most inventive men on television, has not had enough rewarding assignments of late. The Perry Como Show has featured very little dancing. Too often it has been that "Tomboy" number again — with the obvious blue jeans and pink chiffon to go with the text.

I really hesitate to complain about the Firestone Show. It took years for the program to use dance, and recently they featured an all-dance program, Jose Greco's swift moving Flamenco show of Jan. 5. Danny Daniels is the regular choreographer, and sometimes he is relegated to such tasks as that of Jan. 12 when four boys in the clothes and movements of Parisian street characters wove around singer Genevieve, and four men-about-town showered attention on Jayne Morgan.

The Phil Harris special of Feb. 6 took a lot of time to insist "I Could Have Danced All Night," but no one moved a muscle. They just sang and sang. Guest Betty Hutton kicked around in the manner of a pre-war chorus girl. I didn't stick around for the credit, but if there was a choreographer, my condolences.

The Bell Telephone Hour may have redeemed itself by now, but at this writing the NYC Ballet's *Stars and Stripes* had not yet been danced, and that may well reverse the poor opinion one got of our most classical ballet company from the presentation seen on Jan. 12, when they did Todd Bolender's *Souvenirs*. The ballet, on stage, is a clever little period piece. But when a few scraps are isolated to serve as background for the Barber music (played wonderfully well by duo pianists Fizdale and Gold), it is not representative of ballet. It was even detrimental to the reputation of NYC Ballet. The characters were overdrawn. Janet Reed's Vamp, so delicious on stage, was embarrassingly slapstick out of context. When one thinks of NYC Ballet it is in terms of crisp, clean, exciting movement. *Concerto Barocco* would make a better television show.

Shirley MacLaine, substituting for Dinah Shore on Feb. 1, introduced an all-Japanese entertainment. It is strange that our Oriental friends, whose own heritage is so formally exquisite, like ducks to water take to the louder, more vulgar, aspects of our show business. Wacona first danced a classic dance of Japan with enigmatic mien and inner grace, then broke into a jazz dance that pinpointed the intrinsic awkwardness of the medium. The Japanese are too adaptable.

The most rewarding hour of the month was the filmed repeat of the Moiseyev Dancers on the Ed Sullivan Show. The greatness of the show was not diminished by familiarity. Television may devour jokes, but works of art bear repitition.

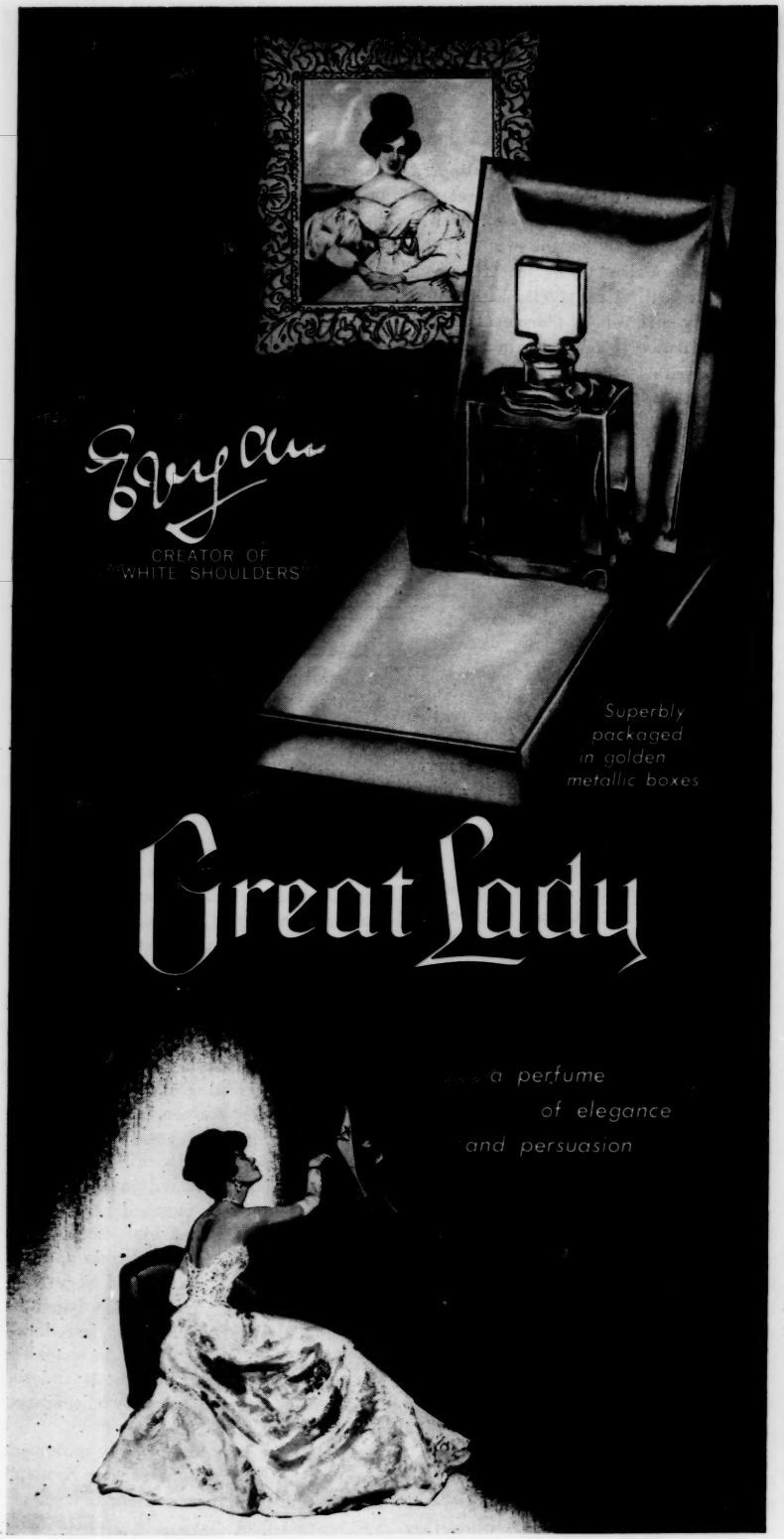
Russia was again represented in the repeat of the Bob Hope Show which included folk groups and a brief view of Ulanova.

Walt Disney's Tschaikovsky program of Jan. 30 touched on the composer's considerable contributions to ballet. There were some interesting clips of the Bolshoi Ballet, and some cartoon ballerinas in balletic animation. The latter were ideally turned-out, positions beautifully correct.

Noelle Adam appeared in the Jan. 25 Sullivan Show. She changed her familiar shapeless sweater and high heels for a chic costume with feathered train and ballet slippers; and she danced very well. The Noelle Adam uniform has found its way to the Hit Parade, being introduced on Feb. 7 by Cynthia Risely in shapeless sweater, black tights, high heels and the kind of over-zealous vivacity encouraged on Broadway.

One of the best bits of body movement seen on TV is the signature for Scotland Yard—and the dancer is Danny Nagrin.

***THE END***




# RECORDS FOR DANCE

*BY ROSALYN KROKOVER*

It wasn't too long ago that the mention of a Tchaikovsky ballet meant either *Swan Lake* or *Sleeping Beauty* to most balletomanes. Of course, there was always *The Nutcracker,* but that didn't seem quite in the same league. Then along came Balanchine with his version of *Nutcracker* for the New York City Ballet, and the whole picture changed. It was no time at all until *Nutcracker* swept the country. While the two previous Tchaikovsky ballets are more sophisticated musically and choreographically, *The Nutcracker,* the shortest of the three, lends itself to less experienced dancers. Hence its popularity with semi-professional ballet groups throughout the country.

The record catalog has not been lacking for recordings of the ballet, many of which have been discussed in this column from time to time. However, there is a new one (EMI Capitol G 7149) that is especially worthy of attention. This, unfortunately, is not the complete ballet, but most of the important dances are there.

Efrem Kurtz, who was for many years associated with Ballet Russe de Monte Carlo, is the conductor; the orchestra is the Philharmonic, one of the best in the world. Kurtz obviously hasn't forgotten the years he spent conducting for dancers. His tempos are well taken, and he has just the right amount of elasticity in the phrasing of the music. The Prince's solo variation may be a little fast for all except a very accomplished dancer, but it is a good tarantella tempo for those who can keep up with it. Two brief cuts were noted: one in Le chocolat, and the other in the presto section of the Princess' solo. Otherwise the dances on the disc are exactly as they are in the score.

A new complete score of *Sleeping Beauty* has recently been made available (Angel 35633/4). It, too, is played by the Philharmonia, only in this case conducted by George Weldon. Except for a few slight cuts in the longer pantomime sections, the score is followed faithfully. The recorded sound is excellent. One wishes, though, that Weldon would have given the music a little more lilt and sweep. The beat is too metronomic and the performance too straight-forward for this writer's taste.

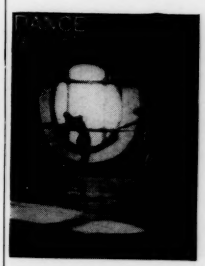
There is also a fairly new recording of

a suite from *The Sleeping Beauty* (Capitol P 8193), conducted by Joseph Levine and played by the Ballet Theatre Orchestra. Highlights for the dancer in this recording are the Bluebird variation and the grand adagio from Act III. In each of these dances the music is played in a way that should make the dancer dance better than he ever did before. The other sections are less exciting and in some instances not so sympathetic rhythmically.

Music of contemporary Russian ballet is represented by a recently released disc containing music from *Spartacus* by Aram Khachaturian, played by the State Radio Orchestra of the USSR, under the direction of Alexander Gauk (Monitor MC 2025). Completed in 1954, this ballet was first presented at the Kirov Theatre of Opera and Ballet in Leningrad. Later it was choreographed by Igor Moiseyev and given at the Bolshoi Theatre in Moscow. It is a full-length Russian "spectacular" in four acts. In the librettist's own words, "The main theme of the ballet describes the fight of Spartacus for freedom, his insurrection against slavery and desire to give the oppressed people a free and independent life." This theme has dominated the artistic scene for some time.

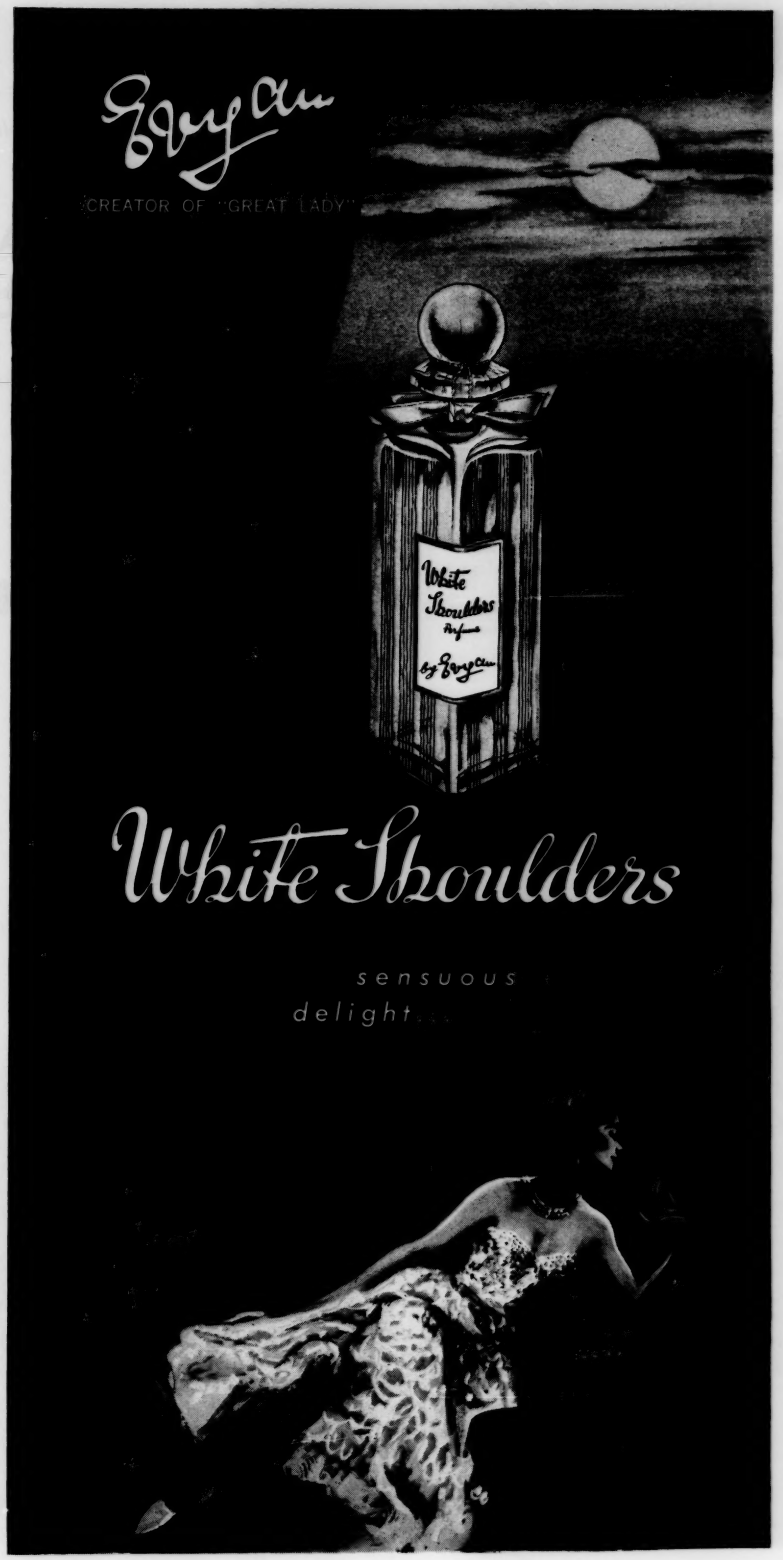
Khachaturian has supplied a score that undoubtedly served adequately for the ballet's choreography, but musically there is precious little to rave about. One would assume that about half of the score has been pressed on this disc, which should provide a good idea of what it contains. The music is heavy, with not much melodic invention or technical originality, but just dandy for anyone who wants to choreograph a ballet for gladiators. As a composer, Khachaturian is probably a good business man. *THE END*

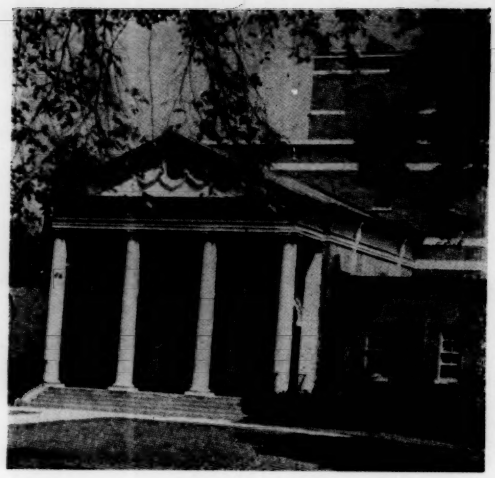
**On The Cover**



***A study made in the upper floor of the Paris Opera House by the late British photographer Baron. See pp. 38-43 for more of his photos.***

***The photo reminds us of Agnes de Mille's lines in "And Promenade Home": ". . . Floor space is as irresistible to the dancer as cool water to the thirsty . . . The dancer enters the arena of total lonely effort and works with spirit and flesh."***



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# AND WHO MIMED MR. DROSSELMEYER?

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According to reports and rumors, many were disappointed. They objected to what they felt was excessive pantomime, which gave them less opportunity to see the classic dance than they thought they should have had. In particular, they asked "Who was Drosselmeyer?"—the strange, oddly sinister friend of the family who brings toys and the nutcracker to the children. He seemed to be dominating the mime scenes, and appeared often before the television cameras. The credit crawl gave him no mention. Neither was there any attention called to him by press releases or newspapers.

And oddly enough, very few of the viewers, even those well acquainted with his photos, recognized that this was choreographer George Balanchine himself.

On this page you see Herr Drosselmeyer as he appeared on the program. Turn the page for rehearsal photos.

*(Over)*

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***Above and at left:** George Balanchine, who once danced with the Maryinsky Opera Ballet and with Diaghilev's Ballets Russes, rehearses, without make-up, the mime role of Mr. Drosselmeyer for the Dec. 25 NBC-TV presentation of "The Nutcracker."*

***Below and opposite page:** Mr. Balanchine stages other sections of the ballet. Opposite above: Mr. Balanchine as the Sugar Plum Fairy.*

*PHOTOS BY FRED FEHL*


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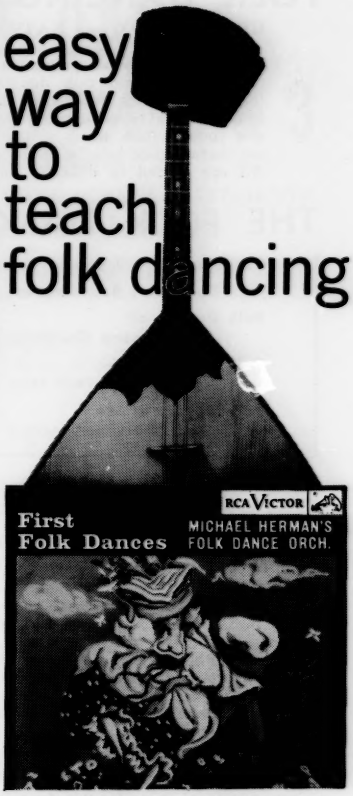


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*Report from a Member of the Royal Winnipeg Ballet:*

# INTO CANADA'S FROZEN NORTHLANDS

*BY JAMES CLOUSER*

Tuesday, Nov. 18, Winnipeg: 7 above zero

Thank goodness we're leaving next Wednesday and not tomorrow. What a blizzard outside! Seventeen inches of snow already—and it's not stopping. I was exhausted after rehearsal today. Maybe someday I'll be able to do Mr. Spohr's *Ballet Premier* with everything clean — "right down to the fingernails," as he says.

Tuesday, Nov. 25, Winnipeg: 5 below zero

A blizzard must be a once-a-week occurrence here. I hope the bus can get us to Flin Flon tomorrow. There has been nine more inches of snow. Mrs. Darwin says the company is keeping in touch with the Highway Department, and if the roads can be opened, we will be the first ones through. The entire city is at a standstill.

Wed., Nov. 26, Flin Flon: 24 below zero

We made it!—we even pulled a big moving van out of the drifts. Flin Flon is about 500 miles north of Winnipeg, but it

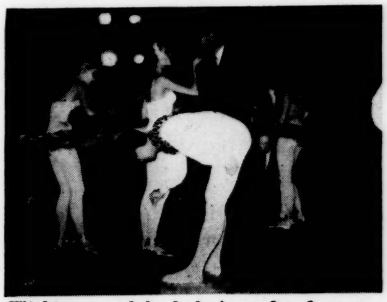
***At 7 above zero in Winnipeg, the weather hardly calls for hats. Before boarding the bus that took them on tour of Northern Manitoba and Saskatchewan are, l. to r., Ted Patterson, Fred Strobel, Elizabeth Wullen and author James Clouser, an American dancer formerly with Ballet Theatre.***

seems halfway to the North Pole. Everyone is going straight to bed, planning to get up early and see what Flin Flon is like by daylight. I've never been in a boom town before. They mine zinc, lead, copper and gold here, and they've never seen any ballet. I wonder if they'll like us.

Thurs., Nov. 27, Flin Flon: 32 below zero.

What a day! Where to start? I could write all night, it was so thrilling. I never felt the cold. We all went exploring and shopping this morning. I bought a heavy bright red sweater, and came back to the hotel to find that Mike Hrushowy had bought an identical one. The town is so much more up to date than anyone had imagined. After lunch we had rehearsal. They have a handsome new Community Club, and only a very slippery stage floor gave us problems. There was an enchanting little blonde girl watching all day. She was entranced with everything from Sindie in the wardrobe to our two pianists.

The house was packed for the performance. *Ballet Premiere* opened. I was pretty nervous, and I know everyone else was too, but the audience was warm. No one fell, and the people applauded loudly. *Le Jazz Hot* caught them off guard. They



***Wishing good luck before the first performance in Flin Flon—l. to., in foreground, Olivia Wyatt, Fred Strobel, Marilyn Young; Co. Dir. Arnold Spohr.***

just adored Marina (Marina Katronis — a leading dancer — hails from Vancouver. She did the tour with an infected foot.) — as a flapper she is like the bubbles in prohibition champagne. I was worried about how those miners would take to the pure classic dance of the *Sleeping Beauty* excerpts, but Sonia (Sonia Taverner came from the Sadler's Wells Ballet, has tremendous technical facility) and Dick's (Dick Rutherford, from Georgia, a product of Bob Joffrey and Ben Harkarvy) *Bluebird Pas de Deux* gives an audience all the joy in dancing that they so obviously feel themselves. They really were shining *(Continued on Page 92)*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# THE BOOKSHELF

**Dance Perspectives. Vol. I, No. 1. Winter 1959. A. J. Pischl, Editor**
**"What Ballet Is About: An American Glossary," by Lincoln Kirstein**
With a portfolio of photographs of New York City Ballet by Martha Swope
81 pp. $1.50 per issue; $5.00 a year

*Reviewed by Robert Sabin*

Provocative is the word for Lincoln Kirstein's "American glossary," with which the new quarterly *Dance Perspectives* has launched its career. For this is quite the most remarkable glossary that I have ever encountered. Many of its entries remind me of Dr. Johnson's immortal definition of the word "patron" in his dictionary. This consisted of infuriated abuse of Lord Chesterfield and his kind rather than an attempt at a true definition.

Take Mr. Kirstein's entry Modern Dance, for example. It begins: "A loose idiom of idiosyncratic, free-form movement, identified with careers and contributions of half a dozen individuals, all in their prime by 1935, when their loose connection (there was no formal association) represented an unorthodox attack on the academic classic ballet as it was then known (or unknown) in the United States and Central Europe."

To this staggering definition he adds other equally breathtaking bits of information. Martha Graham alone (he writes) has "found a unique path" outside the academic dance. "But lacking other equally powerful personalities, the Modern Dance *soi-disant* produced no second generation of performers of intensity, little repertory disassociated from first-performances and no extensible code of movement." José Limon, Pearl Lang, Anna Sokolow, and a host of others of the second and third generation of modern dance will be crushed to learn this. Furthermore, Mr. Kirstein tells us: "Today you don't find many younger students determined to make a career in the so-called 'modern' dance." I wonder how many colleges and modern dance schools he checked before tossing off this generalization?

But this is only one of the areas covered. The glossary includes a wide range of subjects, beginning with a general definition of Dance, and proceeding through Ballet and what Mr. Kirstein calls "THE

*(Continued on Page 82)*

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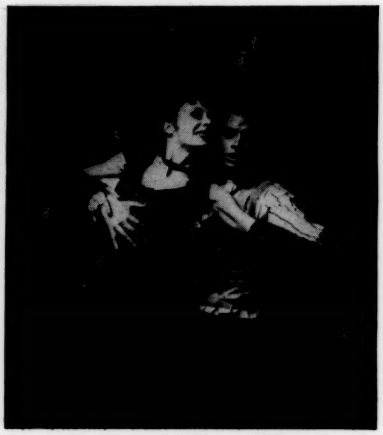
# AT THE THEATRE:

*"FASHION"*
*"TABOO REVUE"*
*"REDHEAD"*

*BY LEO LERMAN*



Fred Fehl

*Gwen Verdon and Buzz Miller do the "Pickpocket Tango" in "Redhead."*

About one hundred and fifteen years ago Edgar Allan Poe went to view Anna Cora Mowatt's jibing comment on high life in the big city, *Fashion, or Life in New York,* some five or six times before he could decide whether he liked it or not. We made our minds up about six seconds after the action started on opening night of *Fashion's* most recent revival.

We loved it, and we continued to love it all the way to its very happy ending. *Fashion, or Life in New York,* as presented off-Broadway at the Royal Playhouse on East 4th Street, is a totally happy entertainment. Although a play, it is included here because it moves as though its players were dancing, and, indeed, sometimes they do — to music compiled and arranged by Deems Taylor, choreography and stage movement by Rhoda Levine.

The "choreography" in a ball scene consists of dances of that moment, the 1840s. The "movement" is not only the satire-on-period style maintained so blithely throughout, but the antic ebb and flow of the cast as it sings and prances through interludes of 19th-century songs. Miss Levine is never coy, never works too hard to make a comment. And her actors take to it with glee. It is all the more remarkable that this "big" show comes off, for it is played on a small stage. But even the grand ball seems as grand as it was ever meant to be, and that is because Miss Levine never tries to outsize her surroundings. She has not only choreographic wit, but a sense of proportion.

Even more extraordinary than Rhoda Levine's use of restricted area, is Robert Haddad's in Timothy Gray's *Taboo Revue* over on West 4th Street, in a tiny night spot, John Paul Eilers' Showplace. The room is narrow, longish; the stage at the far end of the room must surely be the smallest stage in town. And in this playing area, Mr. Gray has staged a genuine three-act revue, and Mr. Haddad set five of the town's most gifted and hardest-working singer — dancer — actors loose. It's a very funny show they give us, and dance is a great part of it. The company consists of three girls: Sheila Smith, Lynne Stuart and Ellen Martin (she'll tour with Paul Draper next year); and two boys: Jack Kauflin and Don Crichton. There is nothing staggeringly original about the actual dance in *Taboo Revue,* save in how successfully it is geared to its physical space limitation. Instead of attempting to spread out, it is utterly realistic about space problems, and the dancers work more up and down than across. They in-

Fred Fehl

***"Redhead's" star, Gwen Verdon, as Essie Whimple, sings and dances English music hall ditty, "Erbie Fitch's Twitch."***

timate even more than they present. This is effective throughout, especially in a hilarious dance sketch titled "Swanislavsky: *Swan Lake* the Method Way," and in a spoof called "Triple Tango." As for subject material, nothing's sacred in *Taboo Revue*, and it's all sharp, well-styled fun.

On February 5, 1959, *Redhead* Gwen Verdon came to town. Not only is it the best musical we have had all season long, but Gwen Verdon is, as Essie Whimple, Miss Redhead herself — the first genuine musical comedy star to arrive in many a season. Miss Verdon has been in lights before, but this time she truly arrives way up there with the very greatest ladies of the musical stage. Also arriving way up on the top with *Redhead* is Bob Fosse (Gwen Verdon is Mrs. Fosse), who directed and choreographed the entire complicated production. Bob Fosse, in *The Pajama Game*, *Damn Yankees*, and *New Girl in Town*, showed himself the brightest boy out of the Jerome Robbins workshop. I do not mean that Mr. Fosse has in the past lacked originality, but his work undeniably showed the influence of Broadway's master choreographer, and a mighty sound influence that is. In *Redhead*, Bob Fosse is strictly himself, utilizing Gwen Verdon's dance virtues so expertly that at times she seems to be improvising or inventing. As a director, Mr. Fosse can even show his master a few tricks. Rarely, in recent seasons, has a musical moved so artlessly, so self-consciouslessly. *Redhead* moves as naturally as its great new star, Gwen Verdon. More about Miss Verdon, *Redhead* and Bob Fosse next month.

*(To Be Continued)*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TAP SERIES

# THE TENDER FOOT

*BY PAUL DRAPER*

That dancing is a man's game was the theme of Gene Kelly's recent TV show. In the exploration of this admirable thesis, emphasis was placed on the analogy between sports and dance movement.

I think the program left unsaid one of the chief characteristics of manliness. I refer to the unique quality of the male for tenderness and gentleness. So eagerly did the program present the aggressive and tough qualities of the male, along with his grace and beauty, that there was no time to include the tender and the gentle. I would like to be presumptuous and do so here in hopes of further convincing men that dancing is a man's game, and that they need have no fear of appearing feminine in being tender or soft.

Let us begin with baseball. Not only is the double-play full of grace and beauty, but also it must be executed with the greatest gentleness. The throw is often but a few feet, and the ball must then be thrown underhand as it is scooped up from the infield. Throwing underhand is considered a girl's way of throwing, but the exactness and delicacy of this throw on the ballfield could be accomplished only by a very strong and well educated muscle. Then consider the bunt. A fine bunt is a masterpiece of controlled softness.

Have you ever seen a good soccer match between first-rate teams? There is a soccer forward in England, name of Matthews. He can run at full speed down a field and keep the ball at his toe's end or within a foot of it for the entire length of his run. He can kick it 70 yards if he needs to, but I wager it takes more gentleness than any woman can bestow on a babe to keep that ball at his feet while running.

Watch a top male golfer putt on a tricky green, and you'll see caressing of a very high order. There are no women golfers with an equally soft touch on the greens.

The forward pass in football is indeed a beautiful thing. But the short lateral pass must be floated ever so gently for just a

few feet. Watch Johnny Unitas of the Baltimore Colts fake two hand-offs before he finally gets rid of the ball, and you'll see some of the softest touches ever.

The good male tennis players not only have a blinding serve, they also have a drop shot that falls like a feather. Women use a drop shot too, but I've never seen one return a hard shot as gently as a man.

Throughout all sports you will find examples of men outdoing women at what is thought to be a woman's specialty. There is one interesting exception that comes to mind. It is wrestling as shown on TV. Here is a sport which is ostensibly as rough and tough and manly as any sport can be. It is completely lacking in tenderness and gentleness. Yet, as it is shown on TV, it is utterly unmasculine. Its most popular manifestations consist of hair pulling, face gouging and simulated viciousness. With apologies to the ladies, these are largely the characteristics of a fight between women.

Now let us examine how men behave in fields other than sports. The greatest pianists can all play fortissimo, but the most tender pianissimo is achieved by the male (and most often written by him as well). It takes more strength to play softly on any musical instrument. And to sing softly.

Have you ever seen a surgeon operate? His hands, his manner and his presence have sureness and strength, and are of a gentleness to make one wonder.

In every field of human activity there is a similar pattern. The male is not solely distinguishable by his ability to hit the ball or his fellow male out of the park. Nor, in fact, is he distinguished by his participation in sports at all. The male is distinguished by his ability to take care of the ever recurring challenges of staying alive in a hostile environment, and by his ability to make valuable comments about how he does it. (Ladies, your indulgence, please — without you he wouldn't care about staying alive.) These abilities require him at different times to be fierce, strong, brave, hard and cunning; sweet, gentle, tender and loving. When a man dances, he dances about these abilities in these ways. His similarity to other athletes (a dancer is one) is based primarily on the fact that the body can function only in certain patterns. The expression of exuberance, be it in high jumping, ice-skating, or dancing, brings the same muscles into play. The motivation, somewhat limited in sports, is without limit to the dancer. A man's game is bigger than any playing field. *(More Next Month)*


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# REVIEWS

**Reviewed by Selma Jeanne Cohen: Henry St. Playhouse Dance Co.; 5 O'Clock Dance Co.; Katherine Litz & Co.; Aileen Pasloff & Co.**

**Reviewed by Walter Sorell: Contemporary Dance Prods.; Rachel Nadav; Midi Garth, Geoffrey Holder & Co., Juilliard Dance Th.**

•

**Contemporary Dance Productions**
**92nd Street "Y"**
**January 18, 1959**

One does not necessarily expect the young choreographer to create artistically perfect, memorable dances of lasting value. But there should be signs of searching and daring, some power of projection, and the realization of an experience. But most of this program remained within the trivial and only conveyed a feeling of creative frustration.

Elizabeth Harris set the mood with her *American Sketches,* which were innocuous. To prove that she is nevertheless gifted, she came up with such a piece as *Covenant,* which had a consistently clear concept of choreography and strove to make an interesting statement. In *The Warrior's Courtesan* she failed to bring out the intended and necessary symbolism.

Gertrude Suydam's *Festival* suffered from choreographic anemia. Her other entry, *Trio,* was well built and, although the filial conflict pictured is no longer exciting, held one's interest. Judith Goldsmith

**IN THE NEWS**

Erich Locker

***XIMENEZ-VARGAS CO. ON TV:** The Ximenez-Vargas Ballet Espanol makes its TV debut March 4 on NBC-TV's star-studded Bell Telephone Hour. Following the show, the co. goes to Palm Beach Towers to resume appearances in U.S. hotels and night clubs.*

danced the Mother, the two sisters were Elizabeth Harris and Barbara Lazarus.

Jeff Duncan repeated his *Frames*, and a second view of it dimmed all hope that the poor impression it had made at first seeing could be revised. His *Terrestrial Figure* had a good beginning and a few moments of Rodinesque beauty, but it lost itself in repetitions.

Jack Moore's *Geek* has been written of before. His new contribution, *Area Disabled*, tried to evoke images of mental disturbance in two solos and one duet, but they remained surface manifestations, talk rather than recreated experiences. The movements were somewhat derivative and never gathered momentum. Cynthia Steele and Chester Wolenski did their best to make it come off. *W.S.*

**Rachel Nadav**
**Carnegie Recital Hall**
**January 24, 1959**

Rachel Nadav, former leading dancer of Rina Nikova's Biblical Ballet in Israel, is now visiting this country. This was her first solo recital. She was seen in various themes from Bible and desert sources, including a death dance of *Cleopatra* based on serpentine movement images, used to good effect. *Prayer for Rain* had a mesmerizing impact, and *Moroccan Dance* reflected an oriental mood that had the stamp of Africa upon it. Miss Nadav has a nice little voice, and her *Celebration* and *Shepherdess* songs were colorful.

But a great deal of theatricality was missing in her dancing and seemed partly sacrificed to authenticity. Too much of the program was in the same key, minor and sometimes flat. *W.S.*

*(Continued on Page 62)*

**IN THE NEWS**

***BALLETS AFRICAINS:** Les Ballet Africains de Keita Fodeba (Mr. Fodeba is also Guinea's Minister of the Interior) arrived in the U.S. Feb. 2, under Luben Vichey mgt. Following appearances in Phila. and Boston, the co. opened Feb. 16 at NYC's Martin Beck Th. For ensuing excitement, see Presstime News.*


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VOLUME XXXIII NO. 3 MARCH, 1959 *The World's Largest Dance Publication*

New York Offices: 231 West 58th St., N. Y. 19 PLaza 7-3667

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# DANCE MAGAZINE'S 1958 AWARDS

*Each year DANCE Magazine looks at the wonderfully devoted and creative people to whom it is dedicated, and chooses a special few whose contributions have been particularly outstanding during the past year.*

*Like Portia's quality of mercy, this annual selection "is twice bless'd: it blesseth him that gives and him that takes." For the difficulty of making the choice is more than offset by the deep pleasure of being able to.*

*The Awards for* 1958 *are: in ballet, to Alicia Alonso, to Igor Youskevitch; in concert dance, posthumously, to Doris Humphrey; and, in TV, to Gene Kelly.*

*During* 1958 *Alicia Alonso, American-trained, Cuban-born prima ballerina, in addition to many U. S. appearances, danced in Russia, as guest artist with the Riga, Kiev, Moscow's Bolshoi, and Leningrad opera ballet companies. She evoked, from audiences and dancers alike, wholehearted admiration. The Russians found her to have the range of temperament that they demand of their ballerinas, in addition to an unexpected quota of exquisite technique. And we are proud that she was the first of our ballerinas to be seen by them.*

*Igor Youskevitch has partnered Miss Alonso many scores of times in the past decade, and together they have danced some of the most beautiful pas de deux seen in our generation.* 1958 *marks the twentieth year since Youskevitch's first appearance in the U.S. Many people consider that Igor Youskevitch is the greatest male dancer of our time. as well as the perfect partner. He is also a man of such true elegance and grace that he is an inspiration and example to all who dream of becoming ballet dancers.*

*The late Doris Humphrey was one of the founders of the American modern dance movement. Vital and prolific as dancer-teacher-choreographer, she created many dances that have made history, and gave unstinting help to young artists in exploring the ever-enigmatic principles of choreography. During the past year, determined, despite her illness, she completed a book entitled "The Art of Making Dances," which will soon be published. Our tribute is to Doris Humphrey's many life-giving works.*

*While each of these awards has a* 1958 *date, it is obvious that the event which provoked the recognition was a climax in careers already brilliant and fruitful. Gene Kelly's recent presentation of "Dancing Is A Man's Game" on nationwide television was cogent and particularly well-timed in its message. Behind it was all the weight Kelly bears as an internationally famed film and dance personality. We believe this Kelly-created Omnibus program is destined for great effect on aspiring young male dancers of the nation, and their parents.*

*The DANCE Magazine Awards were presented at a reception at the New York Athletic Club on February* 13, *too late to be reported in this issue. Robert Saudek, Producer of Omnibus, made the preliminary remarks. Vera Zorina was Mistress of Ceremonies. John Martin spoke in behalf of Doris Humphrey, and Miss Alonso, Mr. Youskevitch and Mr. Kelly accepted their awards with gracious speeches. The events of the day will appear, in full, in the April issue of DANCE Magazine, along with photographic coverage of this major event of the dance year.*

*(Over)*

# DORIS HUMPHREY

*for offering to the American dance her priceless personal gifts of daring, intellect, faith and literacy*

Born Oak Park, Ill., Oct. 17, 1895; died NYC Dec. 29, 1958. Parents: Julia Wells Humphrey, pianist; Horace Humphrey, photographer. Descendant of Pilgrim elder William Brewster, and Ralph Waldo Emerson. 1932, married Lt. (now Capt.) Charles F. Woodford of Merchant Marine. Son, Charles Humphrey Woodford, born 1933.

Began dancing at age 8. Studied ballroom, tap, clog, interpretive with Mary Wood Hinman in Chicago. Later studied ballet with Josephine Hatlanek, Serge Oukrainsky and Andreas Pavley, and interpretive with F. E. Balph. Debut was a "cartwheel dance" in a benefit for Santa Fe RR employees. With her mother as pianist-manager, taught at her own Oak Park school for 2 years.

Visited Denishawn School in Los Angeles in 1915. At encouragement of Ruth St. Denis, returned there in 1917 to study for teaching career. Became co. member, 1st specializing in Oriental roles. Won important solo parts and given privilege of choreographing own dances for Denishawn programs. Extensive touring with co., including tour of Far East, 1925-26. Was Charles Weidman's 1st teacher at Denishawn. Co-directed, with Weidman, the NYC Denishawn School.

Historic performing-teacher partnership with Weidman began when both left Denishawn in 1928. Some early works created by Humphrey for this co.: *Life of the Bee, Water Study, Descent into a Dangerous Place, The Shakers.* Created many roles in dances by Weidman.

On B'way, Humphrey-Weidman activities were *Americana* (the 1st revue fashioned from concert material), dances for *Run Li'l Chilun, School for Husbands, Lysistrata, Sing Out Sweet Land.*

Major creative period began in mid-Thirties. With Weidman, Martha Graham and Hanya Holm, joined faculty of Bennington (Vt.) Summer School of Dance. Premieres there included *Passacaglia* and her trilogy, *Theatre Piece, With My Red Fires,* and *New Dance.* Humphrey-Weidman concert group was 1st major modern dance co. to tour US extensively, beginning 1935. Humphrey-Weidman Studio Theatre in NYC, opened in 1940, was scene of many historic performances. Her *Inquest* (1944) was last work in which she danced, on a 1945 tour. Though stricken with arthritis, she continued to choreograph and teach.

Her work with Jose Limon, former student and member of the Humphrey-Weidman co., began in 1945. She remained Artistic Director of the Limon co. until her death. For that group she choreographed many productions, including such landmarks as *Day on Earth, Lament for Ignacio Sanchez Mejias, Ruins and Visions.* She traveled with the Limon co. on ANTA-State Dept. tour of Europe in 1957.

Headed, since 1944, the Dance Dept. of the 92nd St. YM & YWHA in NYC. Was also Artistic Director of The Merry-Go-Rounders, adult group based at the 'Y' which produces children's programs. In 1951 joined faculty of Dance Dept. of Juilliard School of Music. In 1955 formed the Juilliard Dance Theatre, which performed works from her earlier repertory and several of her new productions, *e.g., Dawn in New York* and *Dance Overture.*

Recipient of the Capezio Award in 1954. Member of the Advisory Panel of Dance of the Int'l Exchange Program of ANTA since 1955. In 1949 granted a Guggenheim Fellowship for a book on choreography, *The Art of Making Dances,* which she completed in the last months of her illness. It is to be published in June by Rinehart & Co.

# GENE KELLY

*whose universal appeal on film, stage and TV has made many millions aware that dancing can be a man's game*

Born Aug. 23, 1912, in Pittsburgh, Pa., the 3rd of 5 children. Parents: Mr. and Mrs. H. C. Kelly. Studied in, (and later directed) family's dancing school in Pittsburgh, which is now operated by his sister, Louise Kelly Bailey. Brother Fred has dance school in Demarest, N.J., and is a producer of dance commercials on TV.

Majored in economics at U. of Pittsburgh (B.A., 1933). Directed school's annual *Cap and Gown* shows. Switched to study of law, then to theatre.

Came to NYC in 1938. Played small parts in *Leave It To Me, One for the Money* and other musicals. Did some choreography and staging, including dances for George Abbott's *Best Foot Forward*, and night club shows at Billy Rose's Diamond Horseshoe. First success on Broadway was as the young hoofer in Saroyan's *The Time of Your Life* (1939-40). Big break came when he created the title role in Rodgers & Hart's musical hit, *Pal Joey*, choreographed by Robert Alton (1940-41).

Immediately signed by David O. Selznick for Hollywood. Loaned to MGM for 1st picture, *For Me and My Gal*, opposite Judy Garland. Has since appeared as actor, singer and/or dancer in more than 25 motion pictures—such as *Pilot No. 5, DuBarry Was a Lady, As Thousands Cheer, The Cross of Lorraine, Ziegfeld Follies of 1946, The Three Musketeers, Words and Music, The Black Hand. It's a Big Country, The Devil Makes Three, Crest of the Wave, Deep in My Heart, Cover Girl, Christmas Holiday, Les Girls, Marjorie Morningstar*, etc. Besides appearing in, did choreography for *Anchors Aweigh, Living in a Big Way, The Pirate, Take Me Out to the Ball Game, Brigadoon.* Was co-director, in addition to star of, *On the Town, It's Always Fair Weather* (which won a DANCE Magazine Citation of Merit), and *Singing in the Rain.* Full directorship of *An American in Paris* (which won an Academy Award), and the recent *The Tunnel of Love.*

He was producer-director-star of *The Happy Road*, and the experimental all-dance, no-dialogue film, *Invitation to the Dance*, with Igor Youskevitch, Tamara Toumanova, Diana Adams, Claire Sombert, Claude Bessy, Tommy Rall, and others.

During World War II he was a Lt. (j.g.) in the US Navy, directing training films and supervising Navy newsreels.

Director of the current Rodgers & Hammerstein B'way musical, *Flower Drum Song.* Conceived, wrote, narrated and danced in the Omnibus NBC-TV production, *Dancing is a Man's Game*, Dec. 21, 1958.

Formerly married to film Actress Betsy Blair. Daughter Kerry, born Oct., 1942, now a student in Geneva, Switzerland. *(Over)*

# IGOR YOUSKEVITCH

*for his unique balance of dignity, humility and caring — adding a special Twentieth Century dimension to the term "premier danseur noble"*

Born March 13, 1912, in Piryatin, Russia, 2nd son of Ivan (a judge) and Sophie Youskevitch. Family frequently attended theatre and opera in Kiev, 50 miles to west, where young Youskevitch saw 1st ballet. 1920, following Bolshevik revolution, family left Russia to settle in Yugoslavia. Graduated from Russian-Serbian H.S., Belgrade, 1930. Participated in school sports and became a prominent athlete in Sokol (Central European athletic orgn.). Won many awards in track, swimming and gymnastics, including an all-around championship at a Prague tournament in 1930.

During 1932 Sokol competition in Belgrade was seen by Yugoslavian dancer Xenia Grunt, who was searching for a partner. She persuaded him to join her. After several month's study, made a successful debut as partner and soloist. Repetition of program in Paris in 1933 not well received. Youskevitch, then in 2nd year at the Royal U. in Belgrade, decided to remain in Paris and devote himself entirely to ballet.

Studied 2 years with various teachers, notably Olga Preobrajenska, supporting himself with odd jobs. Danced in chorus of Zeretelli's Russian Opera Co., then in corps of Dashevsky's Ballets de Paris. Joined co. of Bronislava Nijinska (which disbanded during rehearsals). In 1935 joined Leon Woizikowski's co. as soloist for European tour. Co. was acquired by Col. de Basil and merged with his Ballet Russe. They toured Australia in 1937. Danced many standard roles and in new works, mainly by Massine.

In 1938 became premier danseur of Ballet Russe de Monte Carlo, newly reorganized under Massine. Created many new roles in *Rouge et Noir, Seventh Symphony, Gaité Parisienne, The Snow Maiden, The Red Poppy,* etc. Made US debut with co. at Metropolitan Opera, Oct. 15, 1938, dancing with Markova in *Seventh Symphony.*

Married co. soloist Anna Scarpova July 27, 1938. Daughter Maria (promising ballet student who has danced as Clara in Ballet Russe's *Nutcracker*) born Dec. 11, 1945.

Enlisted 1943 in US Navy. Rose to Petty Officer, 2nd Class. Assigned as physical training instructor, Lido Beach, NY. Became US citizen 1945, while in Navy.

Following spring 1946 season with Massine's Ballet Russe Highlights, began ten-year period as premier danseur of Ballet Theatre, during which he was often partner of Alicia Alonso. Here and abroad, performed classical roles in Ballet Theatre repertory, plus starring roles in *Aleko, Theme and Variations, Helen of Troy, Apollon Musagète, La Fille Mal Gardée, Romeo and Juliet, Streetcar Named Desire,* etc. In 1948 and 1956 appeared with Ballet Alicia Alonso (later called Ballet de Cuba) in Latin America.

Rejoined Ballet Russe de Monte Carlo 1955. Was premier danseur and Artistic Advisor 1955-56 and 1956-57. Summer of 1958, in collaboration with Alonso, staged *Giselle* at Greek Theatre, L.A. Pair were guest stars with Ballet Theatre in NYC fall of 1958 and with Ballet Russe 1958-59. Many guest appearances with Alonso appearing with symphony orchestras and local ballet co's in USA and Latin America.

Film appearances in Warner Bros. short of *Gaité Parisienne,* and in Gene Kelly's all-dance film, *Invitation to the Dance.* Main hobby: deep-sea fishing.

# ALICIA ALONSO

*for illuminating the purity of classic dance with her radiant warmth — a dazzling combination which recently brought surprise and delight to still other audiences — in Russia*

Born Alicia Ernestina de la Caridad del Cobre Martinez Hoyo, Dec. 21, 1921, in Havana, Cuba. Youngest of 4 children of Antonio (an army officer) and Ernestina Martinez. Began ballet training at age of 11, under Nicolai Yavorsky at Sociedad Pro-Arte Musical in Havana. On Feb. 17, 1937, at age of 15, married Fernando Alonso, a football player and fellow dance student. Pair went to NYC, where daughter Laura was born that year. (Alonso became a grandmother on Feb. 9, 1959, when Laura gave birth to a son.)

Alicia and Fernando Alonso both studied ballet in NYC at the Vilzak-Shollar School and with Alexandra Fedorova at the School of American Ballet (and later in London with Vera Volkova). Fernando made his debut in 1937 with Mordkin Ballet, and both appeared in the B'way musicals *Great Lady* (1938), and *Stars in Your Eyes* (1939). In 1939 Miss Alonso was soloist on tour of Ballet Caravan. Both she and her husband were in the corps de ballet of Ballet Theatre during its 1st season in Jan. 1940. Miss Alonso won 1st solo role that season, as the Bird in *Peter and the Wolf*. Ballerina, 1941-42, with Havana's Pro-Arte Co., for which she choreographed *La Tinaja*.

In 1942, career interrupted by incipient blindness due to a detached retina. Underwent 3 eye operations, spent a year and a half in bed with eyes bandaged, forbidden to move her head. During illness learned to "dance" role of Giselle with her fingers.

Following recovery, rejoined Ballet Theatre. Danced Giselle opposite Anton Dolin Nov. 3, 1943. Rose to ballerina status, remained with co. until 1948. Had starring roles in *Swan Lake, Princess Aurora, Romeo and Juliet, Pas de Quatre, Les Sylphides, La Fille Mal Gardée, Apollo, Lilac Garden, Gala Performance, Theme and Variations, On Stage, Petrouchka, Billy the Kid, Undertow, Bluebeard, Fall River Legend*, etc.

Awarded Cuba's highest civilian honor, the Order of Carlos Manuel de Cespedes (giving her the title "Dama"), and many other awards. Organized her own co. in Havana in 1948, Ballet Alicia Alonso (later called Ballet de Cuba), and also a ballet school there. Husband is currently director of the school. Co. has appeared throughout Cuba and toured Latin America. Repertoire includes complete *Sleeping Beauty, Nutcracker, Giselle, Coppelia* and *Swan Lake* (the last was staged by Mary Skeaping). Also original works by Miss Alonso, her brother-in-law, Alberto, and her sister, Cuca Martinez.

1951, rejoined Ballet Theatre as prima ballerina. Toured Europe with co. in 1953 and 1955. 1955-57, was prima ballerina of Ballet Russe de Monte Carlo. Dec. 1957-Feb., 1958, made guest appearances in USSR, dancing to acclaim in Riga, Leningrad, Moscow and Kiev.

Summer 1957, staged and starred in *Coppelia* at Greek Theatre in L.A. Summer 1958, in collaboration with Youskevitch, staged and starred in *Giselle* at same theatre. Recently has been making guest appearances with Youskevitch with Ballet Theatre, Ballet Russe de Monte Carlo, and with symphonies and ballet co's of US, Cuba and So. America.

Her biography was recreated on Ralph Edwards' TV show, *This is Your Life*, in 1955.

Paints landscapes, swims, sews costumes, collects musical instruments, ballerina crowns and American Indian objects. ***THE END***

*Musical Reminiscenses of*

*Tours with American Ballet Theatre*

# IT'S A GREAT WORLD IF...

*BY MARY LEVINE*

Looking back on our traveling with Ballet Theatre, I sometimes wonder how we survived. From 1950 to 1957, my husband, Joseph Levine, was conductor and then musical director of American Ballet Theatre. After we were married I joined the company as rehearsal pianist. Together we saw plenty of excitement in this country and abroad.

Since extended seasons in any one place are the exception rather than the rule for ballet companies, the dancers and a skeleton musical staff have the opportunity to see at least as much as the Marines ever did of the world. In this country, Ballet Theatre has known a myriad of one-night stands, but these are made bearable by clean hotels, good food, heated buses, and plenty of Howard Johnsons along the way.

But those foreign tours—exciting visits to four continents where we contended with exotic food (try the *rasneechee* in Yugoslavia sometime), suffered from dysentery (the whole company had the "Aztec two-step," as we called it, in Mexico City), endured hazards indigenous to the country (peeping Toms in Rio, spiders in Panama City, slit trenches in Skoplje), survived climatic changes (we froze in Spain, where the rains stayed mainly on the plains in the form of icy snow flakes, and gasped for breath in Quito, Ecuador, at an altitude of 9,000 feet)—those were the times to bring back memories!

What brave souls we were, setting out into the unknown, armed with toe slippers and make-up cases, proudly bearing convictions of being ambassadors of American culture.

The difficulties of our job in the music department alone were enough to terrify any sane musician.

"What, train and conduct a different orchestra in each theatre of every country?" friends of ours from the Philadelphia Orchestra asked. "Pick up a violin soloist for Chausson's *Poeme* wherever you go? Find strings for Schoenberg's *Verklärte Nacht?*"

They looked at our itinerary. "What do you think you'll find for orchestras—the voodoo philharmonic in North Africa—or how about the hookah harmony boys in Turkey—or perhaps a marimba band in Guatemala? Madness, sheer madness."

Well, we did find an excellent violinist in Guatemala City—Andres Archilla, who had trained a group of local musicians into quite a respectable orchestra. And in Turkey we had members from the Istanbul Philharmonic. Although they prayed loudly throughout the show( especially during Copland's *Billy the Kid*), they nevertheless did very well with our Western music.

What we hadn't bargained for in Guatemala City was the riot that took place in the theatre on opening night. An overzealous local impresario had oversold the balcony, and *Swan Lake* took place to the sound effects of 1,000 eager balletomanes slugging each other and fighting for possession of 500 seats in the gallery.

In one theatre in Central America my husband was perturbed at the first rehearsal with the local orchestra to find the drums being manned by a boy not much over 12 years of age. The contractor was called.

"Is there no one else to play the percussion?" Joseph asked him in Spanish.

"Si, Maestro," said the contractor, swelling with pride. "We have here a most excellent player. But unfortunately he cannot be with us for this performance."

"Why not?" asked my husband.

"Well, he's in jail at the moment," came the reply. "Yesterday he murdered his wife."

Yes, they were thrilling days, during that six-month ANTA goodwill tour of Central and South America. I recall unbelieving plane rides lost in the mists of the Andes Mountains, wing tips brushing past unseen Machu Picchus, high on unassailable mountain tops. I remember a taxi ride we took back into yesterday to see the equator outside Quito, in which, during the space of a few hours ride, we found ourselves literally at the belly of the world, where sky and earth met in an awesome place of swirling vapors and winds that sighed an ancient Inca melody.

We were eye-witnesses to a full fledged Argentinian revolution, and spent a week in Buenos Aires huddled in our hotel while the fate of Juan Peron was being decided by an angry people. The incessant chatter of machine gun fire, the acrid smell of smoke from nearby buildings on fire, the terrifying menace of seven battleships riding on the horizon, their mammoth guns trained squarely upon us—those were days and nights when our goodwill tour stopped cold, enmeshed in the local revolution. None of us was allowed out during that time — except at his own risk — and we learned what it was to be cut off from the world. No cables, no telephones, no planes or ships could carry word back to our families that we were at least safe. On the fateful night when Peron was beaten, we cowered in the cellar of our hotel, huddling together with the other occupants — a German opera company, a French string quartet, and various other visiting artists from abroad.

When we emerged from our improvised bomb shelter, Argentina was free, and we went back to our theatre once more to

give performances before a deliriously happy audience.

The working conditions in Buenos Aires were so bad as to be incredible. It was necessary to rehearse the local orchestra from 1 to 4 in the morning because the musicians all had other commitments during the day. Curtain time in B.A. was 10:30 p.m., and we usually went down around 1:00 a.m. I could not get over the insanity of watching the evening's audience file out after the show, and then start setting up the orchestra pit for rehearsal immediately afterward. Another garish touch was seeing the ushers looking underneath all the theatre seats for bombs. Standard Operating Procedure for Argentina.

We made five foreign tours with Ballet Theatre — about three year's worth of barn-storming abroad if you added all the time together. Not all the memories were those of hardship and terror. Who of us can forget the night we pulled into Athens on the evening of the full moon, and were taken to see the Acropolis. Standing beneath those perfect, milkwhite columns, there was no yesterday or tomorrow; all time seemed fused into one moment of frozen beauty.

Or who could ever forget the catch at the throat, the quickened heart beat, when the eye first beheld the sight of Istanbul's skyline. To our Western eyes the incredible beauty of those exotic domes and minarets of St. Sophia and the Mosque of Sultan Ahmed seemed like fantastic rocket ships poised for a trip to an Arabian Nights moon.

What a treasured memory was the time we stood, jammed together with a thousand other pilgrims, and received the blessing from the beautiful hands of Pope Pius XII in Rome. Catholic and non-

Herb Flatow

***Ballet Theatre rehearsal of "Giselle" in April, 1955. Left to right: Conductor Joseph Levine; Asst. Regisseur Fernand Nault; Mary Levine, author of this article, at that time the Co.'s rehearsal pianist; and stars Erik Bruhn and Alicia Markova.***

*(Over)*

Catholic alike responded to the saint-like goodness of this remarkable man, and we wandered among the fountains of the Vatican courtyard in a daze, tucking away for future telling to grandchildren the experience of a lifetime we had just been granted.

I can still smell the mustiness of the archive room in the library of Santa Cecilia in Rome where my husband had gone for special research. He was looking for music suitable for a forthcoming ballet choreographed by Erik Bruhn.

We sat in a room which looked as if it once had been a chapel. Rome's brilliant sunlight filtered in softly through the stained glass windows. The raucous street noises of Vespas and vendors outside were only a muted pianissimo here.

The head librarian came toward us. My husband requested to see some works by Rossini.

"Ma, certo, Maestro," the librarian said. "Would you like to see the first published editions, or would you prefer the original manuscripts?"

Joseph hesitated, savoring the significance of her words.

"The originals, if it is possible," he said. He got them.

With reverent hands we turned the pages upon which Rossini's prolific pen had scratched masterpiece after masterpiece, and the library was filled with his gay and charming melodies as we looked and looked.

It was a fruitful visit, and Joseph found just what he wanted. He assembled the music of little known works of Rossini into a ballet which Erik Bruhn called *Festa*, which had its premiere at the Phoenix Theatre in New York in May '57.

Paris was unforgettable, too, but for different reasons. Our three-week stand at the Palais de Chaillot was turned into an endurance test by a local practice of the musicians to send substitutes to the show. We would rehearse in the morning with one group, only to have perfect strangers show up for the performance. There was nothing we could do about it — it was legal in Paris.

Highpoint of agony for Joseph was the day that Markova came to dance her first *Giselle* in Paris with us. That morning he spent long hours in the pit rehearsing the musicians, paying particular attention to the violin solos, the harp cadenzas, the tempi of the variations.

That night the Chaillot was packed. Markova stood in the wings, ready to go on. My husband stood by for the signal, and then made his way into the pit. There were fourteen substitutes in the pit — including the harpist and the solo violinist. They smiled at him in a friendly manner, and glanced curiously through the music on their stands.

What could the conductor do but step on the podium, say a prayer, and carry the orchestra through the show, relying only on the international sign language understood by musicians everywhere. He threw cues like a gendarme on traffic duty at the Arc de Triomphe, and he all but played their instruments for them. Markova was sensational.

I learned to be ready for any emergency, in my role as orchestra librarian, pianist, and music copyist. Memorable in my repertoire of nightmares was the night in Livorno, Italy, when the tympany player didn't show up. First thing I knew, Joseph came running toward me, his coattails flying.

"Quickly," he said. "We haven't got a minute. You'll have to play tonight."

"Sure," I said. "Play what?"

"The tymps," he said, hurrying me toward the pit. "It'll be easy — just watch

me, and don't forget to count."

I had never played the tympany before, but who had time to go into that?

I squeezed past the other musicians into my place behind the kettle drums. The Italian musicians looked at me skeptically.

The house lights dimmed as I opened *Fall River Legend* to the first page. I picked up the sticks and fixed my eye on Joseph, who was making his way through the orchestra to the podium.

He gave the downbeat and we were off. Morton Gould's score was fortunately well known to me, and I could almost play it by ear. But counting and then coming in with a loud noise on the drum was unnerving if you didn't do it on the right beat.

Perspiration beading my brow, I counted, striking the drum whenever the black notes of my music indicated I should do so. All about me the other percussion players were having their troubles too. I at least knew the music — they didn't. "One,

DRAWINGS BY ROBERT BRANDWEIN

two, three," I murmured. "*Uno, due, tre,*" breathed the triangle player to my left. "One, two," I muttered. "*Uno, due*" hissed the man behind the snare drum. "*Adesso!*" ordered the grand cassa player, and we went "BANG" on our respective instruments. We may have sounded like a Greek chorus, or a Chinese school, but we did have fun together.

At the final note, I laid down my sticks and staggered out of the pit.

All in a night's work — the show must go on.

Some magnificent orchestras have played for us during the eight years we spent with Ballet Theatre. I recall stirring performances with the Chicago Symphony at Ravinia Park, the Symphony of the Air at Ellenville, the Hollywood Bowl Symphony in Los Angeles, the Lewisohn Stadium Orchestra in New York; with the Suisse Romande in Geneva, the Covent Garden in London, and those magnificent opera orchestras of Rome, Venice, Naples, Florence, Rio, Mexico City, Santiago, and Lisbon.

But the one that gave us the most cause for heartwarming pride was an assorted bunch of jazz players hastily recruited from the night clubs of Beirut, Lebanon, for our show at the UNESCO Theatre. Beirut had no orchestra at all when we arrived, and we were thinking of using just piano for the performance. But my husband gathered the musicians from the night clubs ("Joseph Levine and his Hep-Cats," he called them), and went to work. They were unsure about their ability to handle such works as Copland's *Rodeo.* But they were willing, and they could play their instruments. Before long my husband had whipped together a creditable performing group, and the dancers got their orchestra for the show.

The happy footnote to this whole affair was the decision of these jazzmen to stay together after we had gone, as Beirut's first little symphony. And to this day we still get back reports that Beirut's orchestra is flourishing and doing very well.

Not all hair-raising events happened overseas. Joseph often tells me about the night in the Boston Opera House in February, 1952, when Jean Babilée was dancing his lurid *Jeune Homme et le Mort.* In the famous death scene, Jean had just put the rope around his neck and kicked the stool out from under him. Somehow he lost his grip on the back of the scaffold, where he always dug in his fingers to take the pressure. His body swung forward, hanging from the rope around his neck. Joseph watched him for a few horrified measures as he conducted Bach's *Passacaglia and Fugue.* He was just about to spring over the footlights and get Babilée down, when Jean with superhuman strength slipped his head from the noose and slumped to the floor.

Of equal terror was that famous Metropolitan performance of *Streetcar Named Desire* that earned Nora Kaye the title of "Nora K.O." In the violence of the rape scene, Nora accidently socked Igor Youskevitch, and Igor went down for the count.

"To see Igor slowly crumble before my eyes," Joseph says, "was one of the most agonizing moments I have ever had on the podium. I was certain he had sustained a heart attack. It took all my will power to keep the music going until the curtain descended. I wanted to rush up and see if he was all right."

Just last week Joseph had occasion to conduct Menotti's *Sebastian* with the Omaha Symphony, of which he is now the music director. He had special interest in conducting this magnificent work, not only because he and Gian-Carlo had been students together at the Curtis Institute, but also because he had conducted it at its last performance in America at the Phoenix Theatre with new choreography by Agnes de Mille.

As I sat in the concert hall watching my husband lead the Omaha Symphony through the stirring, macabre music, I saw before my eyes the dancers of Ballet Theatre who performed it at the Phoenix. As the Omaha string section soared into the lyric beauty of the courtesan's dance, it seemed to me that Lupe Serrano's lithe body was on the stage, dancing to the music, unseen by all except my eyes. They were all there — Nora Kaye and John Kriza, and the others, and their shadows moved obediently to Menotti's melodies, sometimes cruel, sometimes mocking, always hauntingly beautiful.

We can go on and on, with endless variations. And often now, after a symphony concert, Joseph and I will sit around over a cup of coffee and start off a trail of reminiscences prefaced with "Do you remember that time in . . .

*THE END*

# BARON'S BALLET FINALE

*Photo book covers two decades of dance history*

***Ruth Ann Koesun and John Kriza in Herbert Ross' "Caprichos."***

The Englishman known only as Baron was a photographer and a balletomane, a combination to which we are much indebted, whenever and wherever it occurs. Even after he became the official photographer of Britain's Royal Family several years ago, he never even faintly wavered in his love affair with the world of dance.

When he died suddenly last year, there had already been two published Baron books of ballet pictures, and he was in the process of preparing a third culled from his entire output. Author Arnold Haskell, Director of England's Royal Ballet School, finished the job for him, making the final selections and writing the commentary. Since the two were very good friends, and shared compatible views on the dance, it can be taken for granted that the resulting volume, *Baron's Ballet Finale* (Wm. Collins Sons & Co., NYC; $7.50), is quite as Baron would have wanted it to be.

This book covers an excitingly eventful period in dance, 1938-56, mostly in terms of what was seen in London during that time—and that was plenty. Pictured are over 100 leading ballet dancers, plus performers from Japan, Africa, Spain, Thailand, China and India. All, except the Siamese dancers, were photographed in special sessions on stage or in Baron's studio. His preference was for camera studies, where he could control the results, rather than for performance pictures.

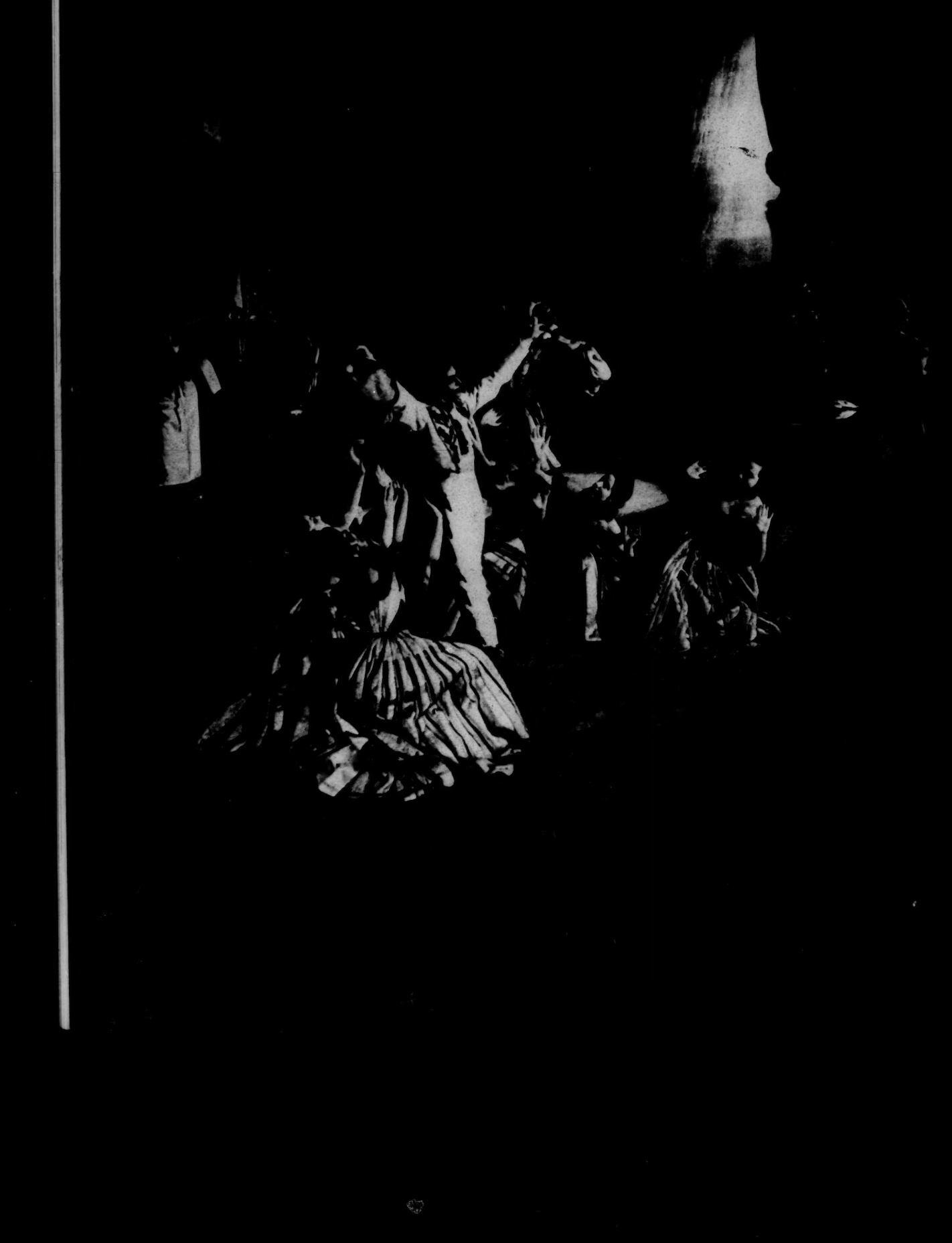
While English ballet naturally has a major emphasis in this book, there are also photographic reports on French (especially Roland Petit's work), Russian, Danish and U.S. companies. U.S. pictures (three inaccurately captioned) include an interesting group on *The Cage*. Especially precious are the photos of the pre-war Ballet Russe, including such historic records as the finale of Massine's *Les Présages* and Irina Baronova in *Le Coq d'Or*.

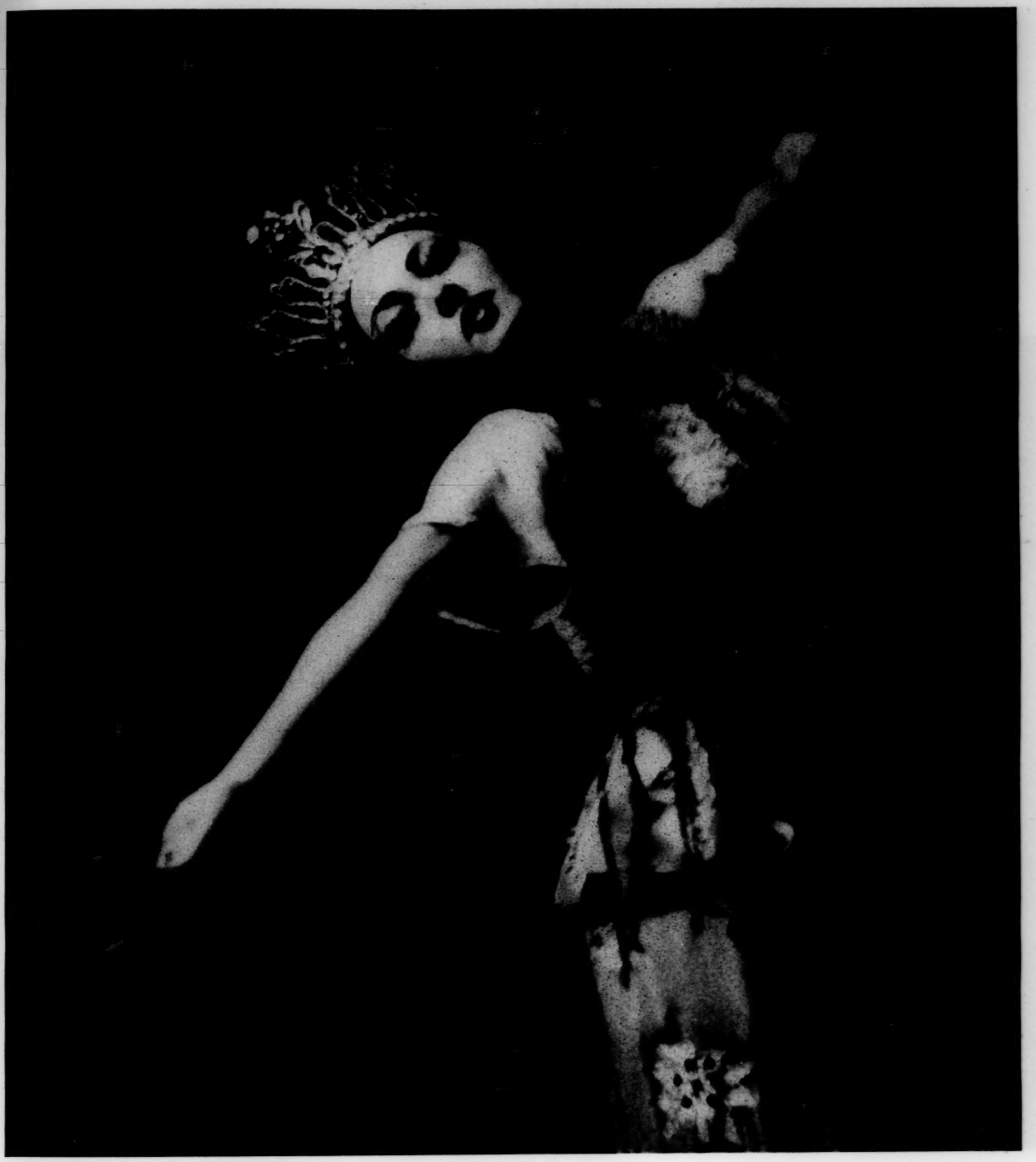
*(Over)*

***Opposite: From the Bolshoi Ballet's "Romeo and Juliet," Galina Ulanova as Juliet, Yuri Zhdanov as Romeo, and Erik Volodin as Friar Lawrence, 1956.***

***Page 40: Leonide Massine as the Peruvian in his "Gaite Parisienne," as performed by Massine's Ballets Russes de Monte Carlo in the late Thirties.***

***Page 41: Alicia Alonso and Igor Youskevitch in Ballet Theatre's production of Massine's "Aleko." John Kriza at right.***





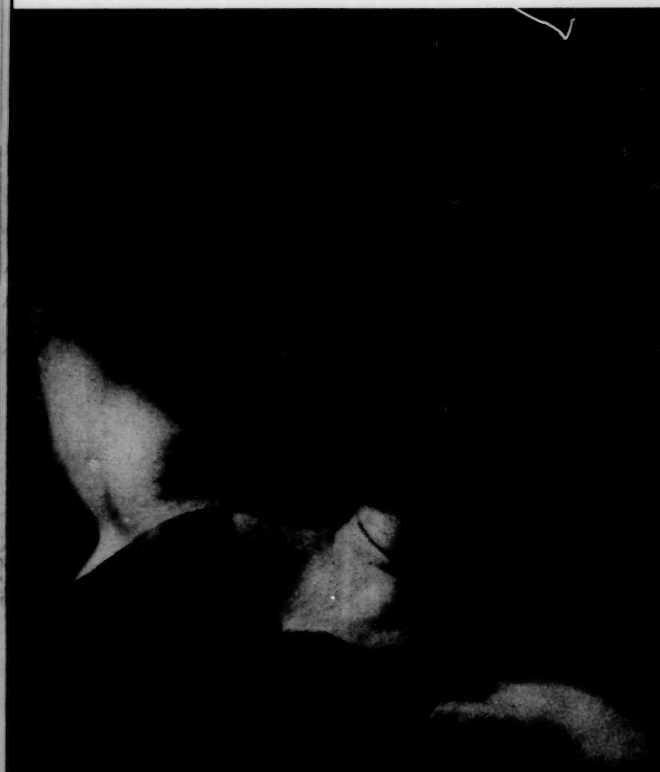
***Above: Irina Baronova as the Queen of Shemakhan in "Le Coq d'Or," De Basil Co. (1938).***

***Opposite: Members of the Siamese National Ballet Co. photographed on the steps of the Museum of Fine Arts in Bangkok.***

*THE END*

# THE UNCOMMUNICATING CHOREOGRAPHY OF ERICK HAWKINS

Mike Cuesta



*"Why," asked the author of Erick Hawkins, "do you touch the ground with your cheek?" "To touch it without recognition; for the first time." "And where are the whales?" "The whales are in the title. . ."*

*BY LILLIAN OLINSEY*

I had never seen Erick Hawkins dance before the performance of *Here And Now With Watchers* at Hunter Playhouse in November, 1957, so I cannot say what he had or had not done in the past. I only know that I heard a great deal of violent talk pro and con in the weeks before this performance, and someone told me that once before at Hunter he had done a strange dance where he was suspended motionless on hoof-like bits of wood most of the time. "Is this dancing?" exclaimed my irritated informer!

Finally, I received a flyer of *Here And Now*. The extensive writing on it was so strange that members of the staff of *The New Yorker* magazine considered *all* of it perfect for their weekly odd-beat corner of gabble. By now I was intrigued.

The audience around me at Hunter was engaged in extremes of either enthusiastic attention or quiet but sneering asides. American audiences being polite, this wasn't an *affaire du scandale*, but I definitely heard: "He doesn't dance! He doesn't communicate! He's a fanatic! He's mad!" Of course, as for the accusation of madness in art these days, one never knows if this is compliment or censure.

A reviewer, once, in speaking of a Gertrude Stein play described the "watcher" of Miss Stein's theatre as a diver, diving into a concrete swimming pool from which the water had been removed. I definitely felt dry concrete the evening of *Here And Now*, but I suppose I am one of those who enjoys the experience. I had just seen a dance that took an entire evening without intermissions, involving only two dancers and a startling juxtaposition of music performed by only one performer. First I was extremely aware of the strange music itself. The dancing seemed to have water in front of it; baffling, no story, no emotions, really no symbols, and the most bewildering titles—just a man and woman endlessly moving or endlessly motionless and endlessly changing without even the symmetry and logic that would help an audience remember from moment to moment.

As is customary with "concrete-lovers" in the face of the controversial, I needed to figure some of this out somehow. And so I tracked Erick Hawkins down in the course of the following months, and as a result I became acquainted with what to me was a new idea in dance—uncommunicating choreography. It brought to mind, in a way, the painting of Dubuffet and some of the ideas in Artaud's theatre. It seemed a kind of madness of innocence. It involved the question of why do a so-called work of art at all, and that is always the approach of innocence. It goes along with those other enchanting questions of "Why does the grass grow?" or "Why is the sky blue?" and so makes the very best art somehow like a child's incandescent world.

The minute the question of communication, of meanings, came up Erick Hawkins flatly stated that the dance was composed of pure movement alone before it had meanings, before it was a language. Was this his aim? I realized in remembering the performance that his choreography utilized the principles of unpredictability, of lack of recognition, of paradox, of astonishment, in endlessly inventive ways for, as he later explained — instant-by-instant awareness.

"Why do you touch the ground?"

"To touch it!"

"And why with your cheek?"

"To touch it without recognition; for the first time."

"And where are the whales?"

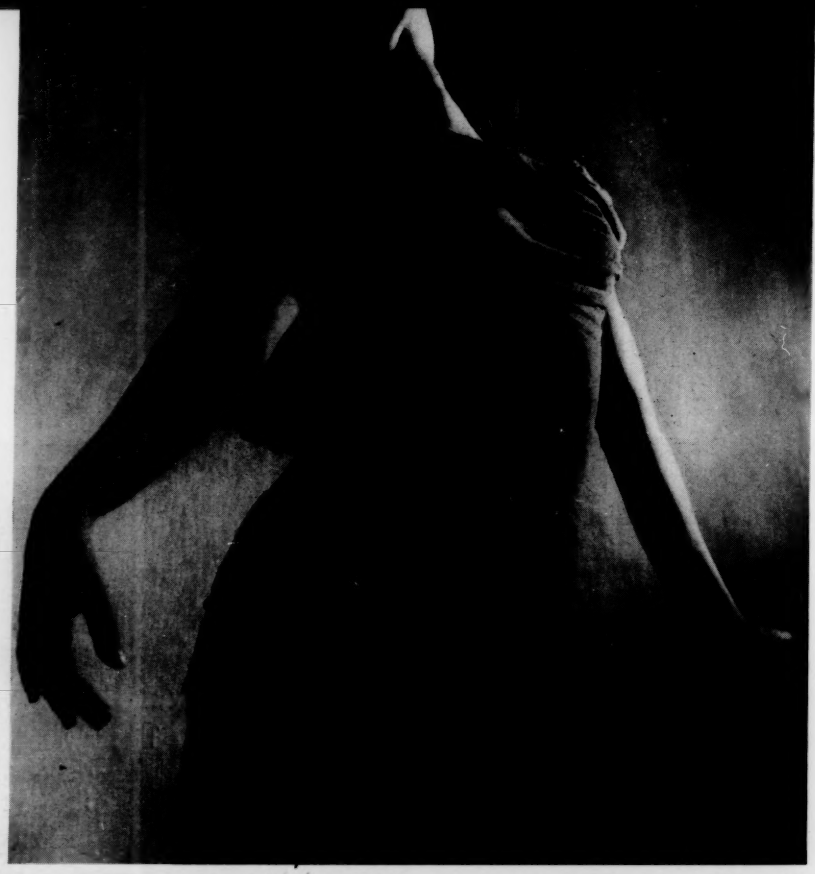
"The whales are in the title, and the title is a little preliminary ritual for both dancers and audience so that brackets of recognition are completely removed and the movement exists with the freshness of the first time, therefore for its own sake."

There's a great deal of talk about space and time in everything these days, a kind of getting on Einstein's bandwagon, and the words are used in sloppy, indistinguish-

***"It brought to mind . . . the painting of Dubuffet . . . It seemed a kind of madness of innocence."***

*(Continued on Page 83)*

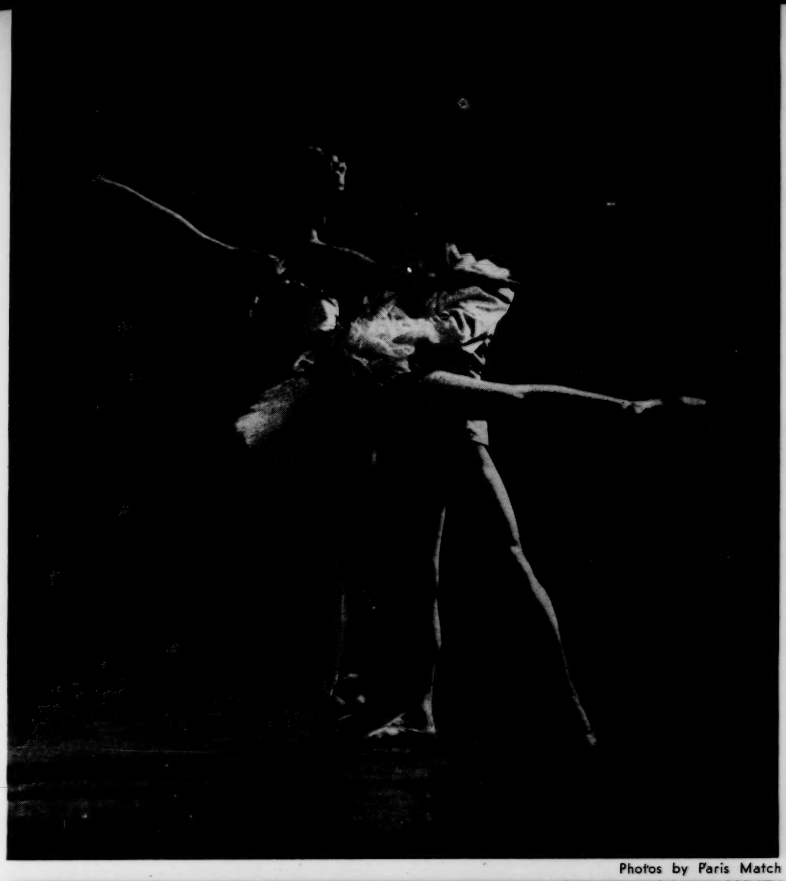
# IN THE NEWS



United Press International

*Above left:*
***NINE NEW WORKS:** Jean Erdman interrupts a tour of U.S. colleges to give two solo programs, March 9 and 16, at the 92nd St. Y., N.Y.C. The first, titled "Dialogue of Dance and Music," represents the collaboration of Miss Laderman and composer Ezra Laderman, and will have 5 NY premieres, including "Now and Zen . . . Remembering," a spoof on the beat generation. The 2nd, entitled "Contrasts and Perspectives," presents 4 premieres, including "Four Portraits," to music from Duke Ellington's Shakespeare Album. Among old favorites will be "Hamadryad" (tree nymph), above in a Maya Deren study.*

***THE DREAM BALLET COMES TO RUSSIA:** Russian composer Dimitri Shostakovich recently wrote the music for "Moscow-Cheryomushki," lightweight operetta about the apartment shortage in Moscow. According to "Time Magazine": "Tame by Broadway standards, the dances proved to be crowd rousers on opening night." One of these was a sort of rock 'n' roll by a couple who finally got an apartment. The big number (seen above), in more conventional technique, used the well-worn American musical comedy device — the dream ballet.*



Photos by Paris Match

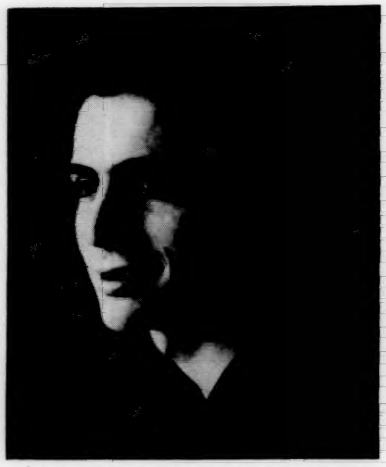
***On This Page:***
***Who's the Ballerina? BRIGITTE BARDOT!: Somehow, despite all the publicity about the saucy French film star, nobody ever told us that Brigitte Bardot started to study ballet when she was 7. One of the best pupils of Mme Bourgat, she won an excellency award from the Paris Conservatory when she was 13, and apparently had dreams and the potentiality of becoming a star of the ballet. This past New Year's eve she appeared on French TV—as seen on these pages — with Michel Renault, leading male dancer of the Paris Opera Ballet, in a Renualt arrangement of the "Sylvia Pas de Deux." "BB," who has not danced seriously for several years, worked assiduously in preparation for the TV appearance. Her performance was excellent.***

*THE END*

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

*Photographs by Zachary Freyman; Text by Saul Goodman*

# EDWARD VILLELLA



Although the performing career of 21-year-old Edward Villella has been brief thus far, it has had plenty of excitement. All in the past year and a half, Eddie joined New York City Ballet, was promoted to soloist, was featured in many roles, and has been seen in prominent parts on three major nationwide television shows.

On Long Island, where Eddie has always resided, his mother returned home one day long ago to find that her son had been knocked unconscious in a baseball game with neighborhood friends. She thought it best thereafter to keep Eddie under close surveillance, and so she took him along to Ann Garrison's School of Dance in Bayside, where his sister was a student.

Eddie, then 10, scoffed at the idea of studying ballet. But he soon changed his mind. Six months later, he and his sister auditioned for the School of American Ballet, and both were accepted. Eddie was offered a scholarship, fortunately, since family finances would have made it impossible for both children to continue.

For the next five years, most of his spare time was devoted to ballet classes. He went to the High School of Performing Arts for one year, completed his pre-college studies in the next two years at Rhodes Preparatory School.

Eddie and his parents were in full accord that a more complete education was important to his future, and he registered at the New York State Maritime College. During his last year at the American School, he had noticed a marked improvement in his dancing, and was disheartened when he found it would be impossible to attend college and continue ballet classes. But, practical-minded and serious as he is, he felt he had no alternative except to drop ballet.

For the next three-and-a-half years, he learned about maritime maneuvers, on land and at sea. Training cruises to foreign ports being part of the curriculum, a visit to France got him to a Paris ballet performance, where he was greatly impressed by the spirited dancing of Jean Babilée. Just one term before completing his training, a cerebral concussion forced Eddie to leave school.

Shortly after his recovery, he secretly took a few scattered ballet classes. His parents were strongly opposed to a dancing career for their son. Then he landed a job in the chorus of an off-Broadway production called *Livin' The Life.* After domestic complications, which were resolved by permission to continue dancing, he resumed classes at the American School, working extra hard to make up for all the inactive dance years.

Rumors soon began to circulate in dance circles that there was a remarkable new boy at the school. In November, 1957, Villella joined the NYC Ballet corps. He didn't have long to wait for his first solo role. Jerome Robbins chose him to dance *Afternoon of a Faun* opposite Allegra Kent. At the very same matinee performance, he danced for the first time the role of the Gigolo in Todd Bolender's *Souvenirs.* Quite a debut as a soloist!

Before the Co. embarked for their long tour of Japan and Australia, Eddie danced for two weeks in the City Center's production of *Annie Get Your Gun.*

On tour, he danced in *Interplay, Fanfare* and *Pied Piper,* and by the tour's end he was spearheading the male variation in *Stars and Stripes* and dancing the lead in the third movement of *Symphony in C.*

During the September NYC season that followed, he was given further opportunities to build his repertoire. At the season's end, Andre Eglevsky was invited to fly to Brussels for two appearances at the World's Fair. Eddie was asked to come. There he danced the Balanchine-Minkus *Pas de Trois* with ballerinas Melissa Hayden and Patricia Wilde. He was stepping in high company, and was thrilled and appreciative.

His ability to meet the enormous technical and musical demands being put upon him was again confirmed during the recent winter season of the NYC Ballet. Wonderfully gifted in movement and phrasing, there are all indications that Ed Villella will become a first-rate artist if he continues to work as hard and as well as he has so far.

When his parents saw Eddie dance leading roles in the Glinka *Pas de Trois, Agon* and *Stars and Stripes* — all in one program, and all brilliantly — any lingering doubts they had about a dance career for him were at last dispelled.

Gene Kelly chose Eddie to represent classical ballet on his TV Omnibus show "Dancing Is A Man's Game." Two weeks later, in the Christmas performance of *The Nutcracker,* Eddie was the leader of the Candy Canes. And in February he danced the male variation leader in *Stars and Stripes* on the Bell Telephone Hour.

Outside activities? There isn't much time. At college, he won many medals for his prowess in boxing. Now a fun evening is taking in a musical and dancing in a jazz jam session. He recently acquired a white sports car lined with red upholstery — a long-time wish fulfilled.

Right now, until the start of the planned late spring season of the NYC Ballet, Eddie will complete his maritime studies. The Bachelor of Science degree which he hopes to achieve will entitle him to a Third Mate's License and a commission in the Navy — when and if he wants it.

But he's not likely to want it, in the immediate future at least. Many outside and very attractive dance offers are coming his way. But his allegiance is to the ballet — specifically NYC Ballet, where, he says, he couldn't be happier.

# WEST SIDE STORY GOES ABROAD

*American musical and dancers incite wild enthusiasm in England*

***At right: Featured performers Chita Rivera and Tony Mordente leave the Manchester theatre with their son. Others in the cast who came from the NY production, family style, are: below left, Inge and Eddie Roll, plus heir; and, below right, Ken LeRoy (not shown), 2 of whose 3 children are seen in photo with their mother at the Gander, Newfoundland, airport during the trip overseas.***

Hardly anyone in the cast of thirty-eight had ever been abroad, and every single singing-acting-dancer member of the London company of *West Side Story* was thrilled to be with it.

As a warmup before the London debut, the show spent a week in Manchester, large industrial city in the cotton textile area, where it was met with great enthusiasm. Offstage, spotted everyplace by their dress, manner and voice, members of the cast were greeted with open arms.

London, generally more reserved, did

*PHOTOS BY JOHN G. ROSS*

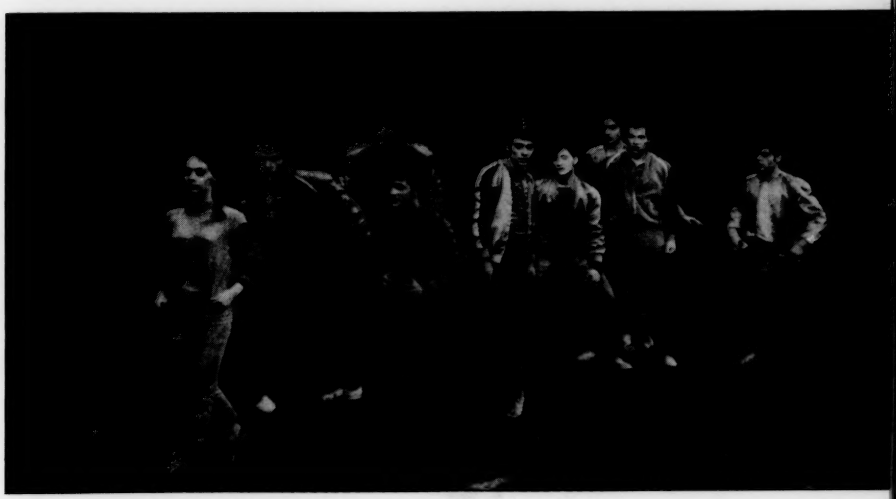
***Above: Members of the co. had time for English tea backstage between late Manchester matinee and 7:00 evening performance. L. to r., Gloria Higdon, Leslie Franzos and English theatre matron.***

***At left: Eddie and Inge Roll, Ed Verso and Lina Soriano plow through the Manchester Fog.***

***Below: Onstage photo of the Jets pursuing "Anybody's" (Sylvia Tysick). Members of the cast have six months to year contracts. Replacements will be made from London auditions.***

even better. Its drama critics voted the show "the best musical of the year," called it "dynamic," "startling," were all but overcome by its "originality," "intelligence," "artistry," "magic."

The company, rough and tough on stage, are serious-minded performers, younger by several years, on the average, than their New York counterparts. Their immediate problems consist of adjusting themselves and families, if any, to differences in living conditions, language, money, friends, and the fog. *THE END*



*A portion of The Atlanta Civic Ballet rehearses "Fireworks Suite" by Artistic Director Dorothy Alexander.* Carolyn Carter

# ATLANTA CIVIC BALLET... *COMPANY OF CONTRASTS*

*BY DORIS HERING*

*A birthday salute to America's oldest regional ballet company*

A columnist once remarked that Atlanta's principal claims to fame were Coca-Cola, Peachtree Street, Bobby Jones, and Scarlett O'Hara. A more specialized glance might quickly have added The All Star Concert Series, The Atlanta Symphony, and The Atlanta Civic Ballet.

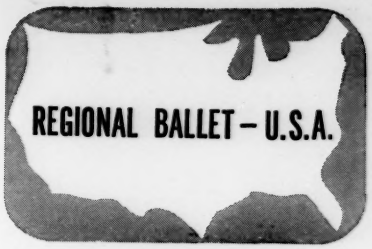
By any standards, The Atlanta Civic Ballet is a unique organization. In a world where the terms "regional ballet" and "civic ballet" are still new-to-the-tongue, The Atlanta Civic Ballet is this year celebrating its thirtieth anniversary. This makes it the oldest of America's non-professional, non-profit making regional companies, and even gives it a bit of an edge on the Ballet Russe de Monte Carlo, oldest of this country's professional companies.

Although its principal activities are confined to Atlanta (for most of its members are of high school age and cannot tour for any extended period of time), the company last summer became the first regional ballet to perform *in toto* at Jacob's Pillow. And its engagement attracted sold-out houses. In 1956 it was host to the first Southeastern Regional Ballet Festival. And in 1955 the Georgia Power and Light Company rewarded the ten top winners in its Champion Home Town contest by sponsoring a performance of the Atlanta Civic Ballet in each of these Georgia cities.

In addition to these more spectacular activities, The Atlanta Civic Ballet is responsible for about a dozen full performances a year, and it constantly offers smaller groups of dancers or soloists to opera, musical comedy, television, and civic projects. It is indeed an integral part of the cultural life of its home city and has over the years developed a dance audience, which, according to its Artistic Director, "at first hardly knew the difference between flitting and dancing, but is now reasonably discriminating."

But a birthday and an ambitious performing schedule are only the most superficial reasons for attempting a portrait of this unusual organization. There are more stalwart reasons.

In the regional ballet movement several kinds of companies are beginning to emerge. Some are attempting the expediency and practical point of view of the professional company. They are even beginning to think of themselves as professional (although their dancers do not earn their living from the activities of the




**A Monthly Feature**

company). Other regional groups consider themselves frankly educational and treat the actual performance as a relatively minor part of their total training program. Others do not yet know in what direction they are headed or what their eventual identity will be.

Some regional companies are the result of a single director's outlook and talents, while others function under the leadership of a committee of teachers, all with equal authority and all taking turns giving company class or supervising rehearsals.

Under the guidance of its Founder-Artistic Director, Dorothy Moses Alexander, The Atlanta Civic Ballet has achieved an effective fusion of these divergent elements. On stage, it has the attitude of a professional company. And yet its dancers perform with juvenescent spontaneity, as though each movement were a fresh adventure.

A similar spontaneity and lack of self-exploitation permeate the directorial body of the company. And here it is perhaps even more of an achievement. For there is no doubt that Mrs. Alexander is in every way the "boss." Final decisions are hers. Most of the basic plans are hers. And yet her associates radiate the security of functioning to the maximum of their ability and creativity. Mrs. Alexander's authority is one to which they turn willingly and gratefully.

Nowhere was this sensitive meshing of personalities so clearly demonstrated as at a recent company rehearsal. The dancers had been on vacation. But the Director of the Washington Ballet had suddenly appeared in town with the idea of learning one of their ballets for use on a subsequent program in Washington. It was a Friday afternoon. A secretary was instructed to alert all members for an unscheduled rehearsal that very evening.

Promptly at eight, all but two or three dancers appeared. Attractively dressed in pink tights and slippers and black leotards decorated with the letters "ACB," they quietly took their places at the barre. Whatever social obligations they might have had to cancel were already forgotten. They were ready for the calm ritual of company warm-up.

And yet they were not docile or pallid in their responses. During the subsequent rehearsal they applauded generously when their fellow dancers were particularly effective, or they laughed warmly and indulgently at their own errors or those of their companions. There was a feeling of sharing and of respect for learning and special ability.

And the same freedom from competitiveness emanated from the directors seated along the sidelines. They seemed almost to take more pride in each other's works than in their own.

In watching The Atlanta Civic Ballet organization on or off stage, one is constantly aware of the merging of contrasts—contrasts in personality, contrasts in attitude—into a set of wholesome goals. And perhaps this is so adroitly accomplished because Mrs. Alexander's own personality is a pattern of contrasts harmoniously blended.

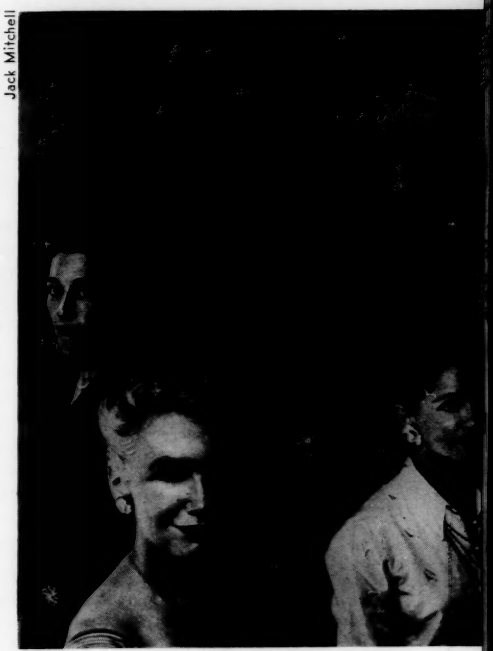
A travel magazine article described the City of Atlanta as "gracious but full of gumption." And that might well be applied to Dorothy Alexander. One has only to watch her hands or her eyebrows to see the two currents reflected.

In a purely social situation, she uses her hands with the soft elegance that one might expect of a Romantic ballerina gesturing to her cavalier. And her face has a gentle repose, as though she were participating in the conversation from a safe and faintly remote perspective.

But when her sense of values is challenged, her hands become fleet and sharply decisive. And she has a Mephistophelian habit of raising one eyebrow, not quizzically, but as though she were concluding her opinion with an exclamation point.

Mrs. Alexander's influence over the cultural life of her community is sufficient for her to have been named Woman of the Year in the Arts for 1947. And yet she can turn right around, light a Fourth of July sparkler, and delightedly watch it burn. She can organize a three-day festival, from executive conferences right down to

Jack Mitchell

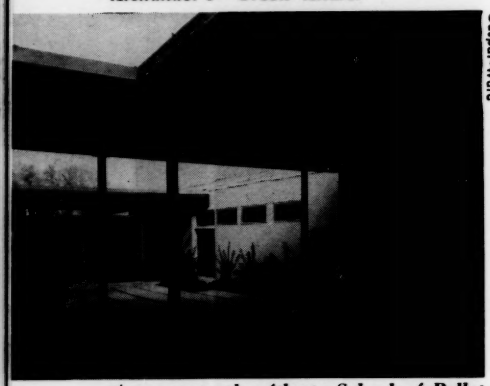


***Directors of The Atlanta Civic Ballet photographed last summer at Jacob's Pillow. L. to r: Merrilee Smith, Associate Director; Dorothy Alexander, Founder and Artistic Director; Hildegarde Bennett, Co-Director. Recently, Robert Barnett (formerly of NYC Ballet) was added as a Co-Director.***

*(Over)*

Jack Mitchell

*Philip Jackson and Lynn Taylor in a Jacob's Pillow performance of Dorothy Alexander's "Green Altars."*



Gaspar-Ware

*Entrance to the Atlanta School of Ballet (home of The Atlanta Civic Ballet). Built six years ago, the building houses two large studios, reception rooms, and dressing rooms. Walls of the main studio roll away so that it can be used as a stage with the audience seated outside on the patio.*

the last bourbon-and-brunch. And she can quote A.A. Milne doggerel with the glee of a three-year-old.

In many ways, Mrs. Alexander is not typical of the Southern woman. Yet there is enough of the Old South in her — and her manner and background are sufficiently patrician — to make her thoroughly acceptible to even the most conservative of potential Civic Ballet supporters.

She conveys the initial impression of fragility. Protectiveness is almost the first response she calls forth from her associates and even from the children in the company. But unremitting self-discipline and an engulfing sincerity about her work have enabled her to direct this trait into an uncanny awareness of the emotional needs of others, especially of adolescents.

Although her first love is choreography, her company has not been constructed to cater to this need, which consciously, or unconsciously, motivates so many ballet directors. It is built about her fondness for young people and her convictions about them. As she says, "To act in an advisory capacity is an adult's obligation to childhood. The regional ballet director offers guidance to the children at an age when they have temporarily lost confidence in their parents."

Several former company members — young women who are now married and have families of their own — further clarified this attitude by saying that, to them, Mrs. Alexander has been a third parent. The Civic Ballet had helped them not only to dance but to realize their fullest potential as individuals.

As The Atlanta Civic Ballet became a more and more important part of the cultural life of the city and began appearing in professional concert series, there was a danger that in order to keep the performing level high, some of the weaker dancers would not be included in its membership (and it was often these who had the greatest emotional need for group activity). So, about four years ago, two Second or Apprentice Companies were organized, one in Atlanta and one in the nearby town of Decatur. These groups have a more limited performing schedule than the Civic Ballet, and they dance mostly for children.

Fundamentally, all three groups supply the same need. It is one that goes back more than thirty years, when Mrs. Alexander, as a young artist, returned to Atlanta after study and performing out of town. She found herself suddenly caught in a great well of isolation. There was nobody with whom she could share her ideas about dance, nobody with whom she could study. And she silently vowed that in the years to come, she would do all in her power to prevent other Atlanta girls from suffering from this kind of loneliness.

On this premise, she began to teach in a small studio adjacent to her home in Ansley Park. In order to reach the studio, the dancers had to climb a flagstone path curving through banks of rose and camellia bushes. Sometimes they danced out of doors on a level stretch hidden from the road by trees.

Although this studio is still in use, the official home of The Atlanta Civic Ballet is now a handsome modern building in the prosperous Buckhead section of the city.

At the same time as she began to teach, Mrs. Alexander danced and choreographed for the Dorothy Alexander Concert Group. This later became the Dorothy Alexander Dance Art Group, and in 1941 achieved the title of Atlanta Civic Ballet.

When Mrs. Alexander started her career, the technique of ballet was in a temporary eclipse. And so, influenced by Lucile Marsh, her teacher at the University of Georgia, she performed what might be characterized as "American Romantic" dancing — an effort at personal expression but with a much more sound technical base than the Duncan dancing in vogue at that time.

This early respect for the creative approach enabled her to set up an effective dance-enrichment program in the Atlanta Public School System. At first, before the program was accepted, she worked with a specially chosen demonstration group, and only when she had carried them a few years and the results had been carefully tabulated, was she given the opportunity of extending the work to the whole system. She became its supervisor.

Like most creative people, Mrs. Alexander is both inquisitive and analytical. And her own dance study, which has gone on steadily during her entire career, has been highly eclectic (ranging from the Sadler's Wells summer course to Hanya Holm, from Fokine to a Broadway tap dancing emporium). From all of this she has evolved a sound base for her school and company. As she says, "It is classic, but with the dancers prepared to suit the needs of the individual choreographer." In the school there is a carefully graded system, but each teacher is encouraged to introduce the challenge of the unexpected in her classes.

The repertoire of The Atlanta Civic Ballet is decided non-traditional. Although its Director believes that the dancers should learn standard repertoire as part of their

fund of knowledge — and to facilitate their absorption into professional companies — they have performed only one standard work. It is *Les Sylphides*. But this season, Co-Director Robert Barnett is teaching them the second act of *The Nutcracker* in a version similar to that of The New York City Ballet.

Over the years, the Ballet has premiered about a hundred original ballets and divertissements of which about eighty were choreographed by Dorothy Alexander. There have been recent outstanding contributions by Co-Director Hildegarde Bennett and more modest ones by Merrilee Smith and Hilda Gumm, Directors of the Apprentice Companies. There has been one guest choreographer, Zachary Solov, who created two original works (*Dalliance* and *Carnival of Destiny*) for them.

The Board of Directors covers a wide swathe of personalities. Hildegarde Bennett was trained at the Littlefield School in Philadelphia and for thirteen years ran a school and headed her own company in Miami. When she moved to Atlanta, she was welcomed by the company, and her highly theatrical ballets offer a contrast to the more conservative works of the other choreographers.

Virtually the entire career of Merrilee Smith has been guided by Dorothy Alexander. As an adolescent, Miss Smith met her mentor who was teaching in a summer camp. When the summer was over, Miss Smith was sold on the idea of dance as a career, and she prevailed upon Mrs. Alexander to visit her parents in Americus, Georgia, and convince them of the respectability of such a career.

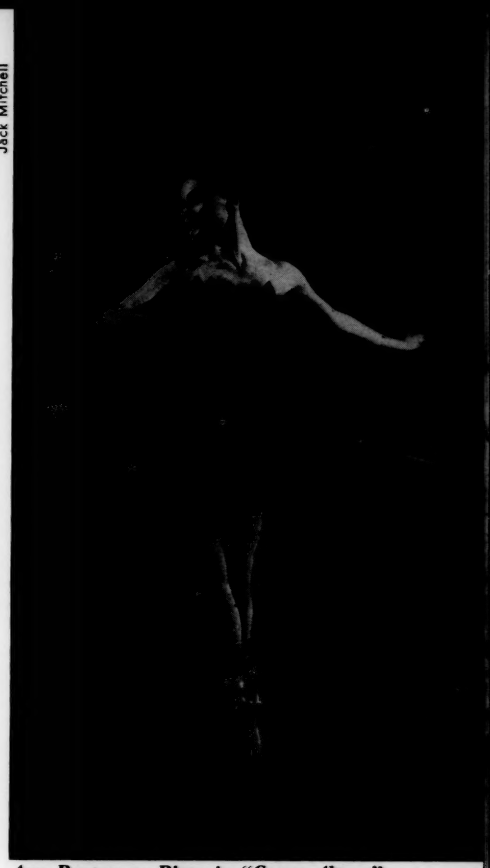
Miss Smith studied at the Washington School of Ballet under Lisa Gardiner and at the Tatiana Chamie School in New York, and she acquired performing experience before returning to Atlanta.

Hilda Gumm, originally a teacher of physical education, turned to dance after meeting Mrs. Alexander. She eventually replaced her as Supervisor of the School Enrichment Program.

Virginia Rich, daughter of the owner of Atlanta's most prosperous department store, was originally a member of the Ballet. A few years ago she left the company to perform with the New York City Ballet and eventually to marry featured dancer, Robert Barnett.

This year, the Barnetts returned to Atlanta. Mr. Barnett has just been made a Co-Director of the company, while Mrs. Barnett becomes Ballet Mistress.

While The Atlanta Civic Ballet is proud of the professionals it has developed, the company is equally concerned with creating dance-aware citizens whose interest in ballet extends beyond their own dancing days. Many members of the Associate Group — notably Marie Roberts, Nancy Harrison, Marianna Millen, Monteen Haines, Sofia Bauerle, Duane Dishion, and Charlotte Beall — are former dancers.



Jack Mitchell

***Ann Burton as Rima in "Green Altars."***

Gaspar-Ware

***Philip Jackson, Robert Ivey, Charlotte Stephens, and Hyman Field cavort in "The Fickle Fishwife," by The Atlanta Civic Ballet's Production Manager, Duane Dishion.***

Most of these people — as well as the many Associate Members who have not grown up through the company — do much more than merely serve on committees and organize fund raising events. They are the company's most vociferous critics, eager to keep alive the personal touch that it had in its more modest days, yet ambitious for it, wanting it to continue as pace-setter among regional groups.

All of them share the endearing enthusiasm of their Artistic Director, who admits that she has never opened the school or called a company rehearsal after summer vacation without staying up all of the night before — with excitement. *THE END*

*Note: For The Atlanta Civic Ballet's entrance and membership requirements and the functions of its Associate Group, see Oct. and Nov. 1958 issues of REGIONAL BALLET-U.S.A.*

*Texas music-and-dance university experiment assists children with speech difficulties*

# TO DANCE IS TO SPEAK

*BY SUSAN STEPHENSON*

***Top:** Class begins with a warm welcome in the way of a "good-morning song."*

***Center:** Involvement in movement encourages verbal participation. "M . . . M . . . M. . ." comes more readily when given impetus in a cat calling "M . . . Me . . . Meow."*

***Bottom:** An imaginary cloud floats down as the children find joy in expressing the "L" of "Low - Low - Low."*

The little boy jumped high into the air as he reached for an imaginary ball. He caught it and began to move rhythmically as, for the first time since the innovation of the Pre-School Language Development Clinic, we heard him talk. "B . . . B . . . Bo . . . Bo . . ." he said. Later these sounds became "Big, big ball" and "bad ball" as he jumped, caught and then played with the imaginary toy. His absorption in the story and its accompanying movements had eventually enabled him to formulate verbal patterns he had never been able to achieve before. He had, as Dr. Jane Beasley has put it, become sufficiently involved "to be willing to change unacceptable speech patterns in order to participate."

It was this past summer that Dr. J. S. Tyson, Director of the Texas Woman's University Speech and Hearing Clinic, conducted an intensive six-week session for pre-school children with speech difficulties. Parents within a radius of seventy-five miles around Denton, Texas, brought their children to the university for help. In a unique pilot study, the special clinic correlated speech, music, and recreation therapy in an attempt to provide the community with the best possible program for language development for the pre-school child. Music and dance had major roles.

The twenty pre-school children, ranging in age from three to six, had varying speech difficulties. Some rarely communicated with others in any fashion. Some spoke in unintelligible speech patterns. Some gave evidence of extremely limited vocabularies, while others had no ability to formulate complete thoughts. The reasons for the children's delayed speech patterns may be traced to numerous physical and psychological factors. The speech therapists were particularly concerned with the development of lip-tongue and lip-teeth sounds such as p, b, m, w, t, d, k, g and f. All speech, music and recreation therapy sessions attempted to interrelate activities which would assist each child in his language development as well as provide favorable social situations.

The clinic met three times each week, from nine to noon. At the same time, mothers attended special counseling and discussion sessions, which dealt with such topics as normal development, causes for delayed speech, the relationship between receptive and expressive language, and instruction in developing a home atmosphere conducive to the growth of each child's potential.

The College of Health, Physical Education and Recreation of Texas Woman's University is under the direction of Dr. Anne Schley Duggan, well known for her college dance activities. The school is the only institution in the country which offers an undergraduate degree in recreation therapy. It is also one of the two colleges in the U.S. which has the approval of the Veterans Administration to conduct a Student Affiliate Recreation Trainee Program in its hospitals.

The recreation therapy sessions were primarily concerned with directing guided activities that would prove a positive and enjoyable play experience for the children. The field of recreation therapy is broad in scope and includes many diversified forms of motor activity. Within the context of the "play situation," activities were initiated in the areas of dance, speech and singing.

A principal aim was to supplement speech and music activities with a closely correlated recreation program which would emphasize the development of basic consonant and vowel sounds. Specific objectives

*Author Susan Stephenson is a graduate assistant in dance at Texas Woman's University's College of Health, Physical Education and Recreation, is working toward a doctorate degree there. She assists Dr. Duggan with the school's modern dance concert group, and, along with others who are working with Dr. Duggan, was on the recreation faculty of the Speech Clinic.*

*PHOTOS BY FRANK BURCHARD*

were categorized into physical, social and psychological areas.

Physical:

1. To develop good listening habits and discrimination for pitch and volume.
2. To develop the motor-rhythmic potential of each child.
3. To develop coordination and rhythmical perception through the use of varying axial and locomotor movements.
4. To develop strength and flexibility through fundamental movement sequences.

Social:

1. To establish a responsive relationship between each child and the dance therapist, and between each child and every other member of the class through group participation in a positive and satisfying group activity. The therapist further endeavored to:
   a. Encourage a spirit of cooperation in class projects.
   b. Stimulate interest in one another's ideas and accomplishments.
   c. Relate the dance experience of each child to his immediate environment.
   d. Encourage free verbalization of ideas and experiences through the media of movement, speech and song.

Psychological:

1. To encourage freedom of expression through motor-rhythmic activity.
2. To provide a means of emotional release through the exploration of dramatic themes and percussive types of movement, such as stamping, beating, thrusting and striking.
3. To develop a sense of self-discipline within the framework of a "play" situation.

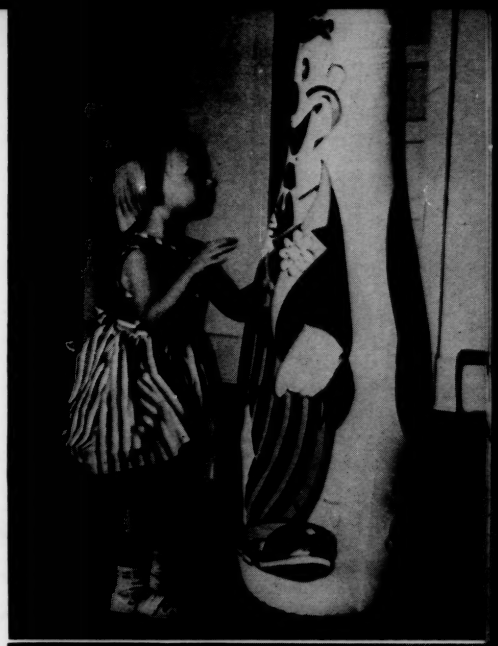
Each dance therapy class was preceded by a short rest period during which the children reclined and listened to recorded music of a relaxing nature. Upon arising, the children formed their "magic circle" to begin the mid-morning activities. The circle formation was used most consistently, since it was found that the children seemed to relate better to one another and to the therapist when this type of unifying contact was maintained.

Many varied approaches were used in an attempt to realize objectives. The children's attention span was erratic, and classes were kept flexible in accordance with their interests. Materials utilized included illustrated stories, action singing games, texture improvisations, and experimentation with percussion instruments. All dance therapy activities, however, were approached from a dramatic or imagistic point of view.

Stories dealing with the children's immediate environment, as well as tales from folklore and fantasy, were used. Here is a loose variation of the pied piper tale, to which the children reacted in physical, emotional and verbal response:

"A funny, little man all dressed in green had come to town to take the children on a wonderful journey to an enchanted land of music. The children followed the little man, and he took them over the mountains, through streams, past the castles of great giants, into meadows of galloping horses, and finally through dark luxuriant forests into the world of enchantment. Now, this magic land of music was found at the very deepest bottom of a crystal blue pond, and just as the children were about to follow the green musician into the bottom of the pool, morning came upon them. As the sun lifted its arms to brighten

*(Continued on Page 88)*



***Top: "Mr. Bobo" was a frequent visitor to class. The children greeted him, and, used his squeaky nose for a punching bag (release of hostility).***

***Center: Rocking gives added stimulation to production of varied speech sounds.***

***Bottom: The "H . . . H. . . H. . ." sounds of "How High" are stimulated by stretching movements.***

***Author Stephenson in black leotard.***

*the announcement*
*you've been waiting for...*

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# INTRODUCTION TO DANCE NOTATION

## *Chapter III: THE ARBEAU NOTATION*

*BY REGINA WOODY*

"Name one example of dance notation which you can read and write with ease."

Would such a request on an examination or in class make you say, "I can't answer that. I don't know any dance notation." If that is what you think, you are wrong! You can read and write the Arbeau notation — if you are able to read and write!

Amazing as this is, it is absolutely true. Get a copy of *Orchesography* by Thoinot Arbeau (translated by Mary Stewart Evans; published by Kamin Dance Bookshop, NYC) at your local library and read some of the dialogues between him and his pupil Capriol. If the title *Orchesography* makes the book seem too difficult for a nine or ten-year-old, skip over it and see how reassuring the subtitle is: "A tract in the form of dialogues by which all people can easily learn and practice the honest exercises of the dance."

Having read some of the dialogues, proceed to examine the clever little drawings, and try to follow Arbeau's careful explanation of the timing which he gives so well. And suddenly you will find that you really know how to do a *révérence*, a *branle*, a *simple* or a *double*, and what is more, you can do them in time to the music. Now, believe it or not, you can read the dance notation of Margaret of Austria in her *Dancebook* (a small sample page was published last month), which, as you may remember, uses abbreviations of the names of the dance steps to speed up the writing. Actually you can work out practically any dance notation of the early 1500s which uses the abbreviations of dance steps of the period by using *Orchesography* as a dictionary and guide.

And yet Thoinot Arbeau tossed these very wonderful notes into the dust bin, and forbade his student Jehan des Presz to rescue them. Fortunately, Jehan disobeyed his teacher and some years later sent them off to the printer, disregarding M. Arbeau's statement that they were only "scribblings for my own pleasure and not worthy of publication." However, it is only by using his "scribblings" that we can read the notation of the 1500s, and so we are indeed very grateful to M. des Presz.

While we can put the steps together fairly well from the descriptions, we still do not know exactly how the dancers moved. Nevertheless, you can see that a word notation is far better than no notation at all. And, if dancers of the past had only written their dances down in words, drawings and diagrams, too, many of the ballets of yesterday, now forgotten, could be produced today quite successfully.

Therefore, even if all you know is how to read and write, you will do well to write your own dances down on paper. Be sure to draw pictures, diagrams and include patterns of the dance movement whenever you can. Try, also, to show the relation of the steps to the music in some fashion or other. It is just possible that in this day of the hydrogen bomb your "scribblings" may sometime in the far future help preserve the dances of the twentieth century, just as Arbeau's have preserved those of the 15th century for us.

*THE END*

***Melody of a double branle*** ***Movements for dancing the double branle***

***Pied gauche largis (Step left)***

***Pied droit approche (Bring right foot beside it)***

***Pied gauche largis (Step left)***

***Pied droit joint (Feet together)***

***Pied droit largis (Step right)***

***Pied gauche approche (Bring left foot beside it)***

***Pied droit largis (Step right)***

***Pied gauche joint (Feet together)***

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# YOUNG DANCER'S BOOKSHELF

*BY REGINA WOODY*

**Ages 8 - 12**

**The Nutcracker**
**Story and illus. by Warren Chappell**
Alfred A. Knopf, NYC, 1957. $2.95

In 1816, E.T.A. Hoffmann wrote a children's story called *Der Nussknacker und Der Mausekönig*. Alexandre Dumas père several years later did a French version. Englishman Warren Chappell, in this slim, horizontal volume, has retold the Dumas version and illustrated it delightfully.

In all of these early versions there is an elaborate fairytale section about Queen Pirlipat, who was changed into a dwarf; a magic nut called Krakalik; Drosselmeyer's nephew, who, after being dressed like the Nutcracker, was also bewitched; etc., etc. There is also a love story between Marie (our Clara) and Drosselmeyer's nephew, during which Marie swoons often and bounces back and forth to Candyland (our Kingdom of Sweets) like a rubber ball. Marie finally grows up, at which time her dedicated love for the ugly Nutcracker breaks the wicked spell cast on him and he regains his princely form, after which he and Marie are married.

***Chappell illus. from "The Nutcracker."***

By presenting the main themes of Tchaikovsky's music just where they belong in the book, Mr. Chappell has made the story on which the ballet is based come alive to the ear as well as to the eye. This is a book, with beautiful, colorful illustrations by Mr. Chappell, which belongs on every young dancer's bookshelf, for it is authentic background material on a much loved ballet, and brings with it an enchantingly rich atmosphere of another time.

*THE END*

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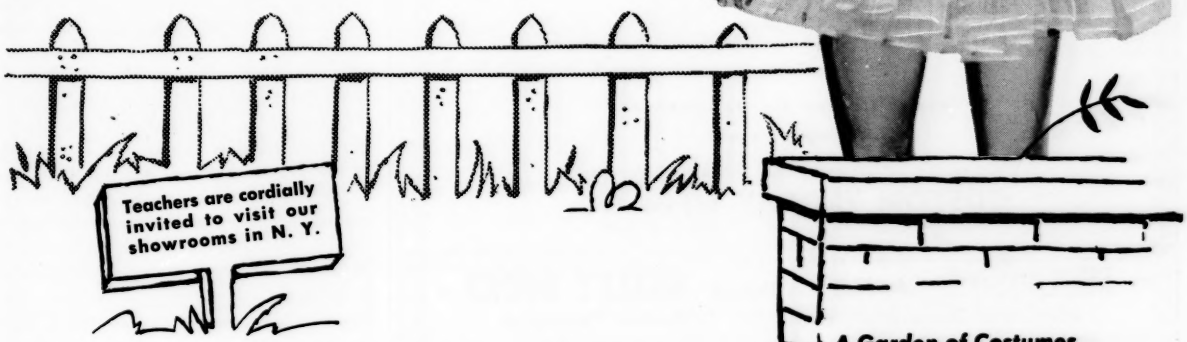


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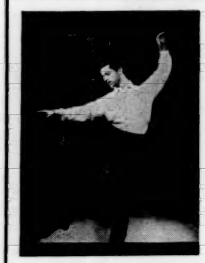

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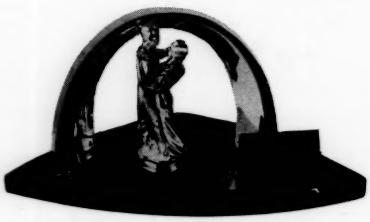

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**REVIEWS** *(Cont'd from Page 27)*

**Midi Garth, Geoffrey Holder and Company, Juilliard Dance Theatre 92nd Street "Y" January 25, 1959**

This spirited recital began with the late Doris Humphrey's Juilliard Dance Theatre, and with one of her dances, *Life of the Bee.* An often seen work, it was danced particularly well, and Thomas DeGaetani's lighting underlined the dramatic accents with great skill. Jane Laughlin as the Young Queen grew from incipient timidity into awareness of strength, and Joyce Trisler, in the part of the Old Queen, was intense and powerful.

It was followed by Anna Sokolow's most fully conceived jazz piece, *Session '58,* which makes excellent use of the entire company. In *Adventure 2* Patricia Christopher was more self-assured than ever, and projected the capricious movement sequence of her solo successfully. In *Ballad* Miss Trisler, ably supported by James Payton and John Wilson, was wonderfully attuned to the lyric mood, her body a singing flame.

Midi Garth showed four characteristic studies of her small-ranged, minute movements. She listened to *Voices* with the still awareness of her body, erased with metronomic exactness all identity in *Anonymous,* and created a well constructed feverish intensity of martyrdom in *Penalty.*

For those who are not too fond of this almost arrested, pointillist painting of images, she also offered *Time and Memory,* which has a less constricted flow and a more easily accessible expression.

This well balanced program closed with Geoffrey Holder and Company. He began with *Impromptu,* reworked from a slight tidbit into a rich and delicious hors d'oeuvre. The restaged version of solo improvisation is now a superbly studied piece of precision and poignancy.

In her solo, *Sunday Suite,* a series of spirituals sung by Odetta, the enchanting Carmen de Lavallade was spellbinding.

She was also very strong as the Lamenting Mother in the partly re-choreographed *Banda,* Mr. Holder's famous Dance of Death, in which he appeared with a broom instead of a cane but with the same fascination. He closed the program with *Yankee Dance,* which, now in its abbreviated version, brings his innate humor better to the fore. *W.S.*

**"Allegory: A New Concert of Motion — Shape — Light — Sound" Henry Street Playhouse Jan. 30-31, Feb. 1, 1959**

In accordance with the descriptive subtitle he gave his new work, Alwin Nikolais

used his dancers as only one element in a piece where other shapes were often of equal importance to the stage design. The dancers moved. But colors also moved; light moved. And there was the shape and movement of sound.

The evening was filled with the kind of tense excitement that is bred by freshly imaginative exploration of the devices of theatre. To be sure, there were weak parts in the twelve sections of *Allegory*. "Jackstraws," a large group work, was over-long in relation to the interest of its material. "Mechanism," with the dancers representing parts of a machine, was neatly constructed but lacked real originality. And the short, percussive phrases of the electronic tape accompaniment grew monotonous. Yet the major portion of the program teemed with inventive ideas and provocative action.

In "Labyrinth," the dancers manipulated lengths of red string to form twisting geometric patterns that covered the lengh of the stage. Their white-clad figures were like terminal points set to focus the eye on a moving canvas. In "Phoenix," a red cape seemed a quivering flame that enveloped the dancer. In the coda, large, fish-shaped objects were first held horizontally against the body, giving the dancer a new extension. Then, held vertically, they obliterated the human form. Here, indeed, was design of motion, shape, light and sound. Here were bodies used not as warm, pulsing, living beings, but bodies as line,

*(Over)*

**IN THE NEWS**

Arnold Tolchin

***VISUAL AIDS: Chicago Opera Ballet's lead dancer, Kenneth Johnson, who is also asst. to Dir. Ruth Page, uses films to show new corps members Jean Beaver and Jeanne Armin, of the Adele Artinian Sch., Milwaukee, their roles. The Co. is currently in the midst of a 70-city, 3-month U.S. tour, which ends April 11 in Lexington, Ky.***


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**REVIEWS** *(Continued from Page 63)*

volume, and color in space.

Yet *Allegory* did not use the dancers in these capacities exclusively. Mr. Nikolais, in fact, seemed to be demonstrating the variety of ways in which a choreographer can utilize his material without becoming literal or even specific.

Take the marvelous "Finials," for example. The dancers, covered with long, white robes fitted over hoops, might have been creatures from Mars. Bowing, they became humorously pompous gentlemen in opera hats. In another metamorphosis, marked by mincing steps, they were old-fashioned women in hobble-skirts. In another, they were strange, upright animals opening and closing their jaws — which were in the middle of their bodies.

Also, in "Fetish," a figure (Murray Louis) resembled a primitive witch-doctor invoking his gods. His gyrations took on a curiously macabre aspect, for his silhouetted shape was headless. And there was the ingenious "Tendrils," with arms and legs reaching upward from behind a platform that hid the dancers. These were grasping plants, but plants that gossiped and scolded with one another. These sections had drama and humor.

So the evening was not purely cerebral. Though never directly emotional, never literally pictorial, Mr. Nikolais is not abstract to the degree of some modern painters, of whom one critic has said that the observer can no longer tell what they are abstracting from.

Mr. Nikolais was assisted in the choreography by Murray Louis. The color and costume design were by George Constant.

*S.J.C.*

**Shirley Broughton's 5 O'Clock Dance Co.**
**Amato Opera Theatre**
**February 1 and 8, 1959**

The premiere program of the 5 O'Clock Dance Company started off rather sadly. Every one was trying very hard. And Miss Broughton's hope to build the ballet group of the Amato Opera into a repertory company with a permanent home was deserving of respect and support. But, in the beginning, these good intentions looked hopelessly insufficient.

Miss Broughton's *Romanza* (Rachmaninoff) and Frank Westbrook's *Trysts* (Fauré) were ill-suited to the dancers with respect both to style and to level of technical difficulty. Miss Broughton herself was badly miscast in these pseudo-balletic meanderings. There was only one bright spot: Ray Pointer's well projected interpretation of an unrequited lover in *Trysts*.

*(Continued on Page 80)*

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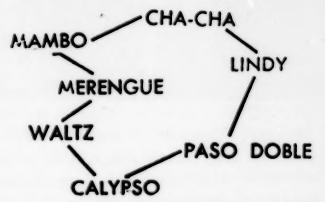

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See Page 80

# Ballroom U.S.A.

"a-magazine-within-a-magazine"

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**HERE COME NEW CUSTOMERS:** From Trenton, N. J., an adult class of Arthur Dale's arrives en masse for a Sun. matinee at NYC's Roseland. It was the 1st visit to a ballroom for most of them. (See story next page.) Jack Mitchell

Jack Mitchell

*NEW FACES: Above l. — a chartered bus brings 20 couples from Trenton, N. J., to the door of Manhattan's Roseland for a new experience — dancing in a ballroom; Above r. — their teacher, Arthur Dale, dancing with his wife.*

## MORE FANS FOR DANCING

*Organized Studio Groups Can Provide Abundant Source of Patrons for Ballrooms*

*BY DONALD DUNCAN*

We have often proclaimed the advantage to teachers of getting acquainted with, and introducing their pupils to, the better ballrooms of the country. The more opportunities those students have to put into practice what they have learned — the greater will be their desire to take more lessons. The best salesman for more dancing is dancing itself. Manufacturers know that it's good business, not only to market the product, but to get it used. Since ballroom dancing is for recreation, an instructor is smart to encourage his clientele to participate in the wholesome enjoyment which is easily available in "going dancing."

This, it behooves the teacher to point out, does not necessarily mean visits to supper clubs — where the floor is tiny, where the dance quality of the music is uncertain, and where the bill is whooping. In the public ballrooms (and, naturally, we mean only those which are responsibly operated) there is floor space to move, the music is by experts, and the admission fee is likely to be around two dollars.

At Roseland Dance City in NYC a few weeks ago we were interested in watching the reactions of a group of 40 who came in a chartered bus from Trenton, N.J., for a Sunday matinee. They were adult pupils of the Arthur Dale School of Dancing. They were average folk — men in engineering, manufacturing, selling, etc., and their wives. Almost none of them had ever been in a ballroom before.

At first, they were a bit hesitant to venture out onto the floor "with all those professionals." On Sunday afternoons there is always a good representation of the "Harvest Moon crowd" at Roseland, and a newcomer is understandably awed by their display of skill and grace. However, within a very short time the Trentonians realized that there was a far greater number of average couples out there — and they joined in. On the bus trip home, all agreed that the excursion was most agreeable, that Roseland was attractive, that the floor was great for dancing and that the music was conducive to good dancing. Public ballrooms are certain to get many repeat customers as a result of this experiment.

This idea of organized groups from dance studios attending ballrooms is, of course, not new — but it is one which can be greatly expanded and developed, we believe. Elsewhere in these pages is a news report to the effect that the National Ballroom Operators Assn. has now officially joined the U.S. Ballroom Council. That agency might well provide the means for launching many teacher-ballroom cooperative projects.

•

## HISTORY OF A SOCIETY

*1879 Problems of The American Society of Professors of Dancing Have Familiar Ring*

*BY HELEN WICKS REID*

For some time I have been concerned about the responsibility of having in my strongbox the original papers of incorporation of the American Society of Teachers of Dancing. I recently got them out to have photostat copies made for our officers' files. That document, plus other early-days data, makes interesting reading. Current struggles for standardization, proper teaching qualifications, etc. are nothing new!

The ASTD, oldest of the teacher associations, was organized on Jan. 19, 1879, and held its first meeting on that date in the rooms of Mr. John H. Trenor, on Broadway near 32nd St. The original roster numbered 8 gentlemen — but no ladies. They were Mr. Trenor, L. DeG. Brookes, William B. DeGarmo, M. Hlasko, R. S. Manuel, Joseph T. Martin, C. H. Rivers and John S. Uris — all residents of New York City and Brooklyn (separate cities, in those days).

First title for the group was "The American Society of Professors of Dancing, New York." Its papers of incorporation — hand written — were filed in 1883. That document reaffirmed a resolution made at the first meeting: "The objects for which the Society is formed are as follows: To secure advancement in the Art of Dancing, an identical method of instruction, correct and remedy existing abuses, modify, compose, arrange and publish dances with suitable music, and the promotion of social intercourse among its members."

In the records we find that the 3rd meeting was held Feb. 9, 1879, at the Rivers Academy in Brooklyn. There it was unanimously voted that "*Polka Bohemian* be adopted as the title of a combination movement now danced containing the 'heel-and-toe' step." Technical analysis was:

| Polka Music — Gentleman's Part | | |
|---|---|---|
| Heel-and-toe, left foot | 1 | Meas. |
| Polka (Chassé), turning | 1 | " |
| Heel-and-toe, right foot | 1 | " |
| Polka (Chassé), turning | 1 | " |
| 2 glissades, sidewise to left | 1 | " |
| Polka (Chassé), turning | 1 | " |
| 2 glissades, sidewise to right | 1 | " |
| Polka (Chassé), turning | 1 | " |
| | 8 | Meas. |

Other items practiced at these meetings were square dances, contra and circle dances. Introduced and adopted was the *Redowa Glissade:*

| | | |
|---|---|---|
| Redowa (Pas de basque) turning | 2 | Meas. |
| Glissade, sidewise to left | 1 | " |
| Redowa, sidewise to left | 1 | " |
| Redowa, commencing with R foot | 2 | " |
| Glissade, sidewise to right | 1 | " |
| Redowa, sidewise to right | 1 | " |
| | 8 | Meas. |

At the 16th meeting, held Oct. 12, 1879, at 361 Broome St., Mr. A. E. Bournique of Chicago joined. *Also Mrs. Bournique* — the first lady to be allowed . . . At the 18th meeting they practiced Cotillions, and paid an advertising bill to the *Sunday Herald*, the amount being $2 . . . At the 19th meeting, *The National Guard Quadrille, The Bow and Courtsey, The Waltz,*

## CUP FOR CHAMPIONS

Major news in the competition field is that the US Ballroom Council is sponsoring regional preliminaries and nation-wide finals during the 1959-60 season. These will qualify teams to represent the USA in international contests. The trophy, which will be awarded to the US Champions, is to be a Cup being donated by Dance Magazine. (This publication is also giving the USBC a Dance Magazine Junior Cup.)

Participation by US dancers in world-wide tournaments can be an important contribution to international understanding, members of the USBC believe. The Council's Contest Committee, in fact, made valiant efforts to make it possible for America to be represented in the World's Ballroom Dancing Championships to be held in London on March 8 and 9. These have been organized by Mecca Dancing, with the sponsorship of the Int'l Council of Ballroom Dancing and the Official Board of Ballroom Dancing of London.

Unfortunately, several plans for the project could not be implemented for this year. One difficulty is to find teams which are able to compete in International Style, since the competition rules call for use of that style. While there is evidence that much good competition material is developing here for contests abroad, it was felt that teams should be selected only on the basis of a bona fide nation-wide competition. At one point, the Contest Committee explored the possibility of granting recognition to the winners of the most recent national contest. They were Burnett & Betty Bolloten, of South San Francisco, who won the Nat'l Ballroom Operators Assn. contest in 1957. (The NBOA did not conduct a competition in 1958.) The Bollotens not only won the All-Around Championship of that event but are exponents of Int'l Style. The Bollotens regretfully informed the USBC that business commitments made it impossible for them to be away from Calif. at the time of the London tournament.

While there are several important competition series regularly held in various parts of the country, none can be properly categorized as national in scope. Therefore, it is necessary to create one. Details will be published in an early issue.

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as well as the *Redowa Glissade*, were discussed, analyzed and practiced.

At the 22nd session it was reported that "we have an avalanche of new dances being shown in different places called *The Assembly, The Newport, The Saratoga, The Rockaway, The Telephone, The Wave, The Ripple, The Racket, The Society, The Five Step* (inexcusable misnomer), *The Scoop*, and *The Kick* — all one and the same, an indecent burlesque on our beautiful and graceful *Redowa Glissade*."

In 1914 Miss Alice Martin, of St. Louis, Mo., brought back from Europe something called *The Tango*, of which she showed 12 different figures. The next year she gathered in her travels a number of Mr. Cecil J. Sharpe's English Country Dances.

We note that in 1918 and 1919 the ASTD held joint conventions with the American National Association of Masters of Dancing at the Astor Hotel. The idea was to consolidate — but it didn't work.

In 1959, the Astor is still the ASTD's headquarters. Convention time this year is Aug. 9-14. Those eight founding fathers might be a bit astonished to see their descendents studying ballet, tap, jazz, and "practicing and analyzing" Bop or the English Quickstep. But they would be pleased to sit in on discussions about "identical methods of instruction" or "correcting and remedying existing abuses."

Kingdon Lane

***VISITING CELEBS: Champion ballroom duo Sonny Binick & Sally Brock (l.), of London, were Jan. visitors to NYC. At the B'klyn studio of Don Byrnes & Alice Swanson (r.) they spoke to a group of dancers about Int'l Style. Introducing them is Donald Duncan, Ballroom Ed. of DANCE Magazine. While here, Binick & Brock were in a 3-way contest of diversified styles on the Arthur Murray TV show, against the 1958 Harvest Moon winners and an R 'n' R couple.***

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## "PHILADELPHIA STORY," II

*More About the New Variations on Lindy Seen on ABC-TV's "American Bandstand"*

*BY DOROTHEA DURYEA OHL*

*Philadelphia Lindy* is still the No. 1 topic in ballroom circles — at least among those who deal with teenage and pre-teen dancers. It has struck this teacher forcibly that interest in Philadelphia-style Lindy seems restricted to those two age groups. The more mature Lindy dancer has either never heard of it, or if he has, remains uninterested in learning a new style, wishing only to perfect the form of Lindy already familiar to him and to add some new figures to his repertoire.

Good old Lindy Six with Doubles has seemed the answer to a Lindy-er's prayer. Which is just as well, for it makes the transition to Philadelphia-style Lindy far easier, since (as was pointed out last month) Philadelphia Lindy Basic is still essentially Lindy Six Basic with Doubles (Touch, or Tap, Doubles — not Toe-and-Heel Doubles), minus the bwd-fwd motion on "cts. 5, 6" typical of conventional Lindy. To repeat from last month:

PHILADELPHIA LINDY BASIC
(Girl Counterpart)

| Closed Pos. | |
|---|---|
| Touch L (ball of ft) beside R | 1 |
| Step in place L | 2 |
| Touch R (ball of ft) beside L | 3 |
| Step in place R | 4 |
| Step in place L | 5 |
| Step in place R | 6 |

Added were style comments to the effect that Philadelphia Lindy is ". . . seemingly effortless . . very soft . . prominent is *Sugar Foot*-ing (twisting, swiveling movements on the ball of the foot, most frequently on cts. 5, 6) with consequent swaying motions of the hips."

When this Philadelphia Basic is used in traveling, the 1st 4 cts. will, of course, not be performed in place but will be done in the line of travel; and even "cts. 5, 6," particularly when done with Sugar Foot-ing, are sometimes used to maneuver into the exact position desired. And a *Tuck-in* invariably precedes sending the girl Through the Arch (turning to her right through the arch formed by the couples' hands held high). Most, if not all, of this can be seen in the following description, probably the most frequently used combination — in its various manifestations — in Philadelphia Lindy. It seems to me similar to the action followed in the "In-the-Slot" dancing as described for Western Swing. It is a variation of a break in conventional Lindy which I have danced for a long time and which I have always heard called "Changing Places." Here is its simplest form:

Couple dance one (or two) Philadelphia Lindy Basic in place, in Closed Pos. (as described above), to begin. Then man repeats his Philadelphia Basic exactly as before, while leading girl into Tuck-In and Through the Arch, like this:

TUCK-IN and THROUGH THE ARCH
(Closed Pos. to start)

*Man's Part*

Touch L (ball of ft) beside R while

***INTERNATIONAL FORMATION:** For the past 5 months NYC teacher Fredrick Rust has been holding once-a-week invitational classes in Int'l Style and formation work. L to R, in center photo: Mildred & Carl Shaffer, Constance Mohr & John B. Sheppard ('58 Harvest Moon Fox Trot Champions), Amelia & Nick Spano, Chester Dougherty. Foreground: Mr. Rust and asst., Janet Bodle ('58 Harvest Moon Polka winner).* Jack Mitchell

using "push-pull" lead for Tuck-In: pull bwd gently with L hand (clasping girl's R) and push fwd gently with R hand at girl's waist, twisting her to her left — Ct. 1.

Step in place R while leading girl Through the Arch, twisting her to her right with a strong-enough R hand (at her waist) to send her Through the Arch and into a Free Spin; release *both* hands (for her Free Spin) then catch girl's R hand in his R (Shake Hands Pos.) as girl completes action and again faces man — Ct. 2.

Stay in Shake Hands Pos. for the balance of the Basic which is completed as previously described. (Usually with Sugar Foot movements added to Cts. 5, 6 — in actual practice, Sugar Foot starts after the weight has been placed on the R on Ct. 4 in order to introduce it easily and smoothly, and finishes after the weight has been placed on the R on Ct. 6 in order to end smoothly and to flow smoothly into the next movement.)

*Girl's Part*

Twist to left on L for Tuck-In and touch R (ball of ft) beside L — Ct. 1.

Fwd R, Through the Arch, and into a Free Spin right (turn on ball of R in place, no contact) to again face partner, and assume Shake Hands Pos. — Ct. 2.

Finish the balance of the Basic (in Shake Hands Pos.) as previously described.

Still in Shake Hands Pos. and *without* releasing hand shake, partners exchange places, passing R shoulder to R shoulder, with a Philadelphia Basic (traveling):

"CHANGING PLACES" — Man

| | |
|---|---|
| Pull bwd with R hand (to launch girl into fwd motion) then touch L fwd | 1 |
| Step L fwd (with swooping motion) | 2 |
| Flip* girl around with R hand (helping her with her turn), then touch R fwd turning ¼ right | 3 |
| Step R fwd, turn ¼ right (swiveling on ball of R) to again face girl (Man and girl have now exchanged places.) | 4 |
| Step in place L (Sugar Foot) | 5 |
| Step in place R (Sugar Foot) | 6 |

N.B.: The Sugar Foot movements on Cts. 5, 6 above will actually turn out to be swivel movements and not true Sugar Foot-ing. This is mentioned only in case anyone should encounter an exceptionally keen-eyed and keen-minded pupil — which happened to me! For 99 44/100 of the pupils, to say "Sugar Foot" while "doing what comes naturally" (in this case, swiveling on the ball of the supporting foot in the *same* direction as the step) will suffice — they copy what they see without giving a thought as to whether it is authentic Sugar Foot or a reasonable facsimile. And why should they, as long as the result is satisfactory? And it makes the teaching and learning so much easier!

"CHANGING PLACES" — Girl

| | |
|---|---|
| Touch R fwd | 1 |
| Step R fwd, turn ¼ right, and swiveling on R, turn another ¼ right | 2 |
| Then touch L (ball of ft) beside R | 3 |
| Step L slightly fwd (face partner again) | 4 |
| Step in place R (Sugar Foot) | 5 |
| Step in place L (Sugar Foot) | 6 |

N. B.: Girl achieves true Sugar Foot (and without any difficulty — different foot).

It is difficult to pinpoint the actual turning maneuvers. When teaching this figure I make no attempt to do so — I say only, "Now in your Hand Shake Pos. you move fwd, toward your partner, changing places with her" (directions being always given first to the gentleman, since he must guide his partner) "and face her again — without letting go of the Hand Shake" (demonstrating it as I speak) "and if you don't quite get where you want to be on the *Touch Step, Touch Step,* you can jockey for position with the last 2 steps, as you Sugar Foot."

This changing-places maneuver (carried out in a straight line, hence my thought as to its resemblance to Western Swing's "dancing-in-a-slot") may be repeated as often as desired. It is frequently seen done 4 times (thus bringing partners back to the position in which they started the action), finishing its final repetition with the man giving a strong backward pull with his R hand to bring his partner toward him, then releasing his R hand to again assume Closed Pos.

A bit more advanced is the version of the changing-places figure which includes a *Free Spin* on the part of the man (while exchanging places with his partner), like this: Man (girl's part remains unchanged) turns left on Cts. 1, 2: turn ¼ left on touch-step fwd L, releasing R hand, then Free Spin left on L to complete turn and again clasp girl's R hand in his R as they once more come face-to-face (Shake Hands Pos.); the touch-step on Cts. 3, 4 on his R is then done bwd (for the sake of his balance), with Sugar Foot in place on 5, 6.

This is not easy for the man to lead, and if he does not lead well his partner will have considerable difficulty in doing it

** Man's lead for "Changing Places" (including the Flip-Lead): Pull right arm back alongside body, bringing girl fwd; to "flip" girl around, immediately extend R arm fwd and then out to side (slightly semi-circular motion), forcing girl to turn to her right. Do not interrupt the lead action — it must be one continuous flow of motion — from starting to pull the R arm back to the finish of the action.*

with him when they are doing "free-dancing." When it is done as part of classroom procedures (routined for teaching), with the teacher counting and calling out the steps and everyone knowing just what comes when, it seems deceptively easy. Teacher explains it this way: Give the girl the "flip-around" lead (so that she will know she is supposed to turn half around to again face you) just before you release your R hand to make your own Free Spin.*

Those who are definitely hep employ the new hand-grip which permits an almost back-to-back position as the partners pass one another in exchanging places. This is more difficult, so this teacher does not even mention its existence until "Changing Places" (both without, and with, the Free Spin for the man) has been mastered. This new grip when used in "Changing Places" I have sometimes heard referred to as "The Whip," since it is possible, with the added force of the back-to-back movement, for the man to whip his partner around in fine style to her next position. Let's do it the easiest way at first by using the footwork already familiar:

NEW HAND-GRIP

Visualize the man fwd in LOD, the girl bwd in LOD; R hands clasped palm-to-palm with fingers toward floor, hands twisted to left so that man's palm faces wall and girl's palm faces center of room, each grasping the other's hand with thumb. This palms-outward, fingers-downward grip remains the same when the partners change their positions.

The man assumes the new grip (in place of Shake Hands Pos.) after he has led the girl into Tuck-In and Through the Arch and, as the girl finishes her Free Spin, he again grasps her R hand with his R in the new hand-grip as they once more face each other.

With this hold the partners' hands and arms are out of the way so that, in the process of passing each other to exchange places, it is possible to achieve a back-to-back (either completely or very nearly so) position as BOTH touch-step fwd (man L, girl R) with the man swinging toward his left and the girl toward her right on Cts. 1, 2 (balance of figure finished as previously described).

To lead this, the man starts the girl into fwd motion with a gentle tug (bwd) of his R hand (grasping girl's R) immediately prior to the touch fwd on Ct. I (as outlined in "Changing Places—Man"); tugs again, and this time with a bit of snap, in the same direction, extending his R arm still further bwd and bringing it slightly around behind his back to help the girl to swing into back-to-back position on Ct. 2. Now comes "The Whip" action: as the man flips the girl around (helping her with her turn) with his R hand ("Changing Places—Man" Ct. 3) from their back-to-back position to the position where they again face each other (R hands in new hand-grip), he does so with rather a "snap-the-whip" motion.

There's still more to the "Philadelphia Story" to be continued in our next.

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## NEW N. Y. STATE LICENSING BILL

The past year saw no let-up in news reports about over-eager salesmanship in the ballroom chain schools and lawsuits by students seeking redress. In NY State the question is again before the Legislature. In 1958, it will be remembered, a bill was introduced by Assemblyman Malcolm Wilson, of Yonkers, which sought to set up Police Dept. regulation of studios which gave ballroom instruction to adults. Independent teachers, though commending its aims, opposed the measure and it died in committee.

In 1959 Mr. Wilson is Lt. Gov., but two of his colleagues (both also from Yonkers), Sen. William F. Condon and Assemblyman Christian H. Armbruster, have introduced another bill. They have stated that the motivation is the same, *i.e.*, to curb reported excesses in the chains, but the new measure is quite another matter.

In summary, it provides for licensing of *all* places where dancing is taught and of *all* dance teachers — not merely ballroom instructors. Furthermore, it provides that teachers will be required to pass examinations *in competency* in order to obtain licenses. Exams are to be conducted by the office of the Sec'y of State, who will be assisted by a 5-person advisory committee (2 to have had 10 years' experience in operating dance studios in NY State, 2 to be dance teachers, 1 to be unrelated to the dance field). The bill states that any person over 18 may apply to be examined for a license, and further, that any person over 18 who has satisfactorily operated a studio or taught dancing for 1 year (within the past 3 years) may obtain a license without examination. License fees: Instructor, $15 (renewal, $5); studio operator, $50 (renewal, $50). License period, 2 years. Examination fee, $10. There are provisions for proof of freedom from communicable disease, from habitual drunkenness, drug addiction, etc.

On Jan. 27, the Chairmen of the Nat'l Council of Dance Teacher Orgns. and of the U.S. Ballroom Council had a preliminary meeting in Albany with Messrs. Condon and Armbruster to discuss the point of view of the independent teacher in relation to the measure. Those legislators were most cordial in their reception and listened attentively to the points presented. They requested the NCDTO and the USBC to submit written comments which they stated they would consider as amendments to be made in committee before the measure came to the floor for vote.

Here is a digest of those comments: 1) Both Councils welcomed the principle of *examinations in competency;* 2) endorsed the principle that, if dance teachers are to be licensed, *all* such teachers be licensed; 3) stated that Dept. of State supervision was preferable to local Police Dept. regulation. Indicated, however, that it is the eventual hope of dance teachers that examinations be placed within the province of the Dept. of Education's Board of Regents, as is the case with doctors and lawyers; 4) recommended that the advisory committee be made up of representatives from the recognized teacher assns. — those which require com-

***"CHICAGO BANDSTAND": The Windy City now has a daily record-spinning dancing party from 5 to 6 on WMAQ-TV (Channel 5). Emcee David Hull is host to 100 teeners each day.***

**Man's lead to include Free Spin (for him) while "Changing Places": Pull R arm back alongside body, bringing girl fwd as described for "Changing Places" and continue drawing R arm bwd until R hand (holding girl's R) is partly behind his back, approximately at hip height and nearly touching his hip; to "flip" girl around (immediately prior to releasing her hand for his Free Spin) continue the lead motion by extending R arm bwd and then out to right (slightly semi-circular motion) with a bit of a snap. Immediately release R hand for his Free Spin and again grasp girl's R hand at termination of spin.*

petency exams of their own members; 5) that separate exams be given in each branch of dancing and that licenses specify the category or categories in which applicant has qualified (thus precluding, for example, a teacher who has qualified in ballroom only, from teaching ballet and acrobatics also); 6) that the exams of the recognized teacher assns. or of the NCDTO be accepted as the standard and that provision be made for applicants who had passed those exams to be granted licenses.

7) Recommended that the bill outline the criteria for competency exams, rather than to delegate that responsibility to the Sec'y of State; 8) that the bill specify that *all* places where dancing is taught, including schools, church halls, clubs, etc., be classified, for licensing purposes, as dance studios (rather than to require

S. E. Burgen

***RECEIVING LINE: "It's a Date" author Russell Curry (l.) welcomes a guest at an annual party of the alumni of his dancing classes in Reading, Mass.***

operators' licenses only for teachers who maintain private studios); 9) that exemption from exams be for persons over 18 who have taught or operated dance studios *for at least 5 years* (this based on the realization that there are many inexperienced and inadequately trained teen-agers holding in their homes "recreation room classes," which can be harmful to character and physical well-being of students).

At presstime it was not known to what extent the legislators would be willing to incorporate suggestions in a revision of the measure. Therefore, neither NCDTO nor USBC had made recommendations for support of, or opposition to, the bill. In the meantime, member teacher assns. of both Councils have been alerted for quick action when necessary.

While this bill applies only to NY State, it is certain that the lawmakers of other states will keep an eye on what is done in Albany about the regulation of dance instruction. *D.D.*

## IT'S A DATE, BOYS — III

*More Excerpts from a Ballroom Teacher's Lecture Series to Teen-Age Students*

*BY RUSSELL D. CURRY*

### Corsages

This seems as good a time as any to discuss the corsage problem. As I have implied before, tradition makes the rules—but on the other hand, we must not be bound inflexibly forever by tradition. Here again the one basic rule of consideration holds good.

Actually corsages are never required! It is never required that a boy give a girl flowers. Now I don't say that it isn't a very nice thing to do, particularly if the boy is a guest of the girl. Sort of saying, "Thank you" in advance. Very nice indeed—but not required.

For example: If the girl has a lovely new formal, a pink one and she feels it just needs flowers to make it perfect, and the boy hasn't mentioned flowers, then she is quite at liberty to buy some for herself. No, fellas, you should not be insulted. You may wonder where they came from, or if they're left over from a previous date. Or you may think, "Gee, I slipped up. I should have given her flowers." Or better still, you may think, "Gosh, she's a doll, she knows I can't afford to buy her flowers and she thinks I might be embarrassed if the others have them and she doesn't. So she got some for herself—what a doll!!" But you shouldn't be embarrassed. If she wants them she should go right ahead and buy them.

Girls, it's time for your date to arrive. You have just taken your corsage of white gardenias from the refrigerator and are about to pin it on when the bell rings. In comes the boy, and clutched in his hot little fist is a box! On opening it you find he's been thoughtful and considerate enough to bring you a lovely corsage of red roses. What do you do? Why, of course, you unpin the gardenias and pin his red roses on your pink gown! Yes, you do! If he's thoughtful enough to bring you a corsage, you're thoughtful enough to wear it.

If he realizes, with no hints from you, that the gardenias look better he can suggest that you wear them. Or he might suggest you wear the gardenias on your gown and his roses on your coat. Do it up right! Flowers inside and out!

Of course, boys, if you were truly socially mature and really on the ball, a really keener-teener, you would never have allowed this embarrassing situation to have occurred. You would have, in advance of the date, seen or phoned her and said, "We're going to a dance Saturday and I'd like to give you some flowers. What would you like?" Girls, when asked a question like that, you never respond, "Orchids!" As a matter of fact, you never respond anything definite. You might say, "Why, that's not necessary—Please don't bother—Thank you so much—Why I don't know—It's awfully nice of you, but well, ah-ah, I'm wearing a pink dress." And let it go at that. If he's color blind and can't tell what goes with pink, the florist will help him out. But you let him decide!

Now here again, I've said consideration is the rule. The girl should give the color scheme and nothing more. Of course, that is not quite accurate. You should give all information which will be helpful to him and save him possible embarrassment. If you're allergic to roses, tell him so. He wants to go out with you—not a sneeze. Or you could say, "I'm wearing a pink dress and, if possible, I would appreciate a wrist corsage;" thereby avoiding the embarrassment of trying to pin a regular corsage on a strapless gown.

But again let me say, corsages are never required!—Sorry girls.

### Handshakes

In Europe they use handshakes between men, women, and men and women much more than we do—it's too bad. I mean it's too bad we hesitate to shake hands. We should do more of it. After all, a handshake is a gesture of friendship and so should be used. If we followed the example of the European and always shook hands with everybody we'd never be in doubt about when to shake hands and when not to.

Well, then, a handshake is a gesture of friendship — remember that — and remember it's not very friendly to slip someone a dead fish! First impressions are often lasting ones—unfortunately. If you offer a weak, flabby hand, you are giving the impression that you are a weak flabby person. But if you want to give the impression of being a person of strong character, then extend a strong firm hand. Of course, it musn't be a bone crusher—just firm enough to be friendly, but not so firm that it hurts. I'm talking about the clasp. There is no need of firmly pumping the arm up and down—in fact, there is no need of any arm movement at all—it's the clasp that counts.

Well, then, who shakes hands with whom and when? Boys, when you are introduced to a girl, it's up to her to offer her hand to you first. You take your cue from her. Never extend your hand first. Yes, girls,

it's up to you to decide whether or not you are going to shake hands. Now I realize that it may put a great deal of strain on you girls to make up your mind in a fraction of a second whether or not you want to shake hands with him. But decide you must, and either extend your hand or not, however you choose to do.

It seems to me that the young ladies of today are in a bad nervous state. They have a dreadful nervous affliction. When I'm presented to a young lady, of course, I'm delighted to meet her. So I first give her the teeth. I try to be my most charming self, smile, look her squarely in the eye and at the same time try to be fully aware of what her right hand is doing. If it moves, that means it's coming out and I'm going to take it. Then her affliction starts! Her hand wiggles—it starts out to me—it retreats—the fingers twitch—she fiddles with her dress—the fist clenches—then relaxes. Of course, my hand comes out—hers goes behind her—and I'm left there holding nothing! Girls! It's your decision to make, so make it. Either put your hand out and keep it there or put it behind you and keep it there—but don't diddle! There is nothing which confuses or embarrasses a man more.

I have mentioned the importance of looking directly at the person you're meeting. I have also mentioned the necessity of being aware of the other person's right hand. Now if the person you're meeting isn't considerate, you will, obviously, need an extra Cyclops eye to watch all this. However, if the person to whom you're being presented will be kind enough, if extending the hand, to do so, not from the wrist or even the elbow, but rather from the shoulder, you'll know without looking that either he (or she) is either about to take a poke at you or shake hands with you, and you can be ready—for something. Try extending your hand by lifting the whole arm—no, not from the elbow—from the shoulder—and see how much better it looks and how easily someone meeting you could tell you wanted to shake hands.

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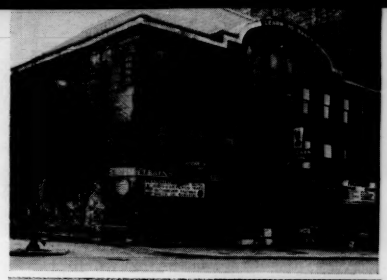
## NEWS OF BALLROOM DANCE

### NBOA JOINS USBC

The National Ballroom Operators Assn. have notified the U.S. Ballroom Council that a poll of their board of directors has resulted in a decision to join the USBC officially. The USBC and the NBOA have been cooperating cordially for two years; in fact, the USBC (1st known as the Nat'l Committee for Ballroom Dancing) was formed at a 1956 meeting in the Arcadia Ballroom in NYC, with Jack Petrill, then



***OPERATION FACELIFT: Dance teacher Phil Osterhouse spearheaded a "spruce-up drive" among merchants of the shopping area where his studio and Dancers Corner store are located in Grand Rapids, Mich. These "before" and "after" photos show the establishment now called the Osterhouse Bldg. Area adjoining, until recently site of a hotel, provides new parking facilities.***

head of the NBOA's promotion committee, as host.

Members of the USBC, in addition to NBOA now include: Amer. Society of Teachers of Dancing, Associated Dancing Teachers of So. Calif. (DMA), Chicago Nat'l Assn. of Dance Masters, Dance Educators of Amer., Dance Magazine, Dance Masters of Amer., Dance Teachers Club of Boston (DMA), NY Society of Teachers of Dancing, Phila. Dancing Assn., Penna. Assn. of Dance Teachers (DMA) and Texas Assn. Teachers of Dancing.

### USA EDITIONS OF SILVESTER DISCS

American devotees of Int'l Style have been ordering many of their ballroom dance recordings from England. One of the best known of British dance orchestras is that of Victor Silvester (who is Pres. of the Imperial Society of Teachers of Dancing, and who operates a chain of ballroom schools in association with J. Arthur Rank). The 1st of a series of US editions of Silvester's albums has now been published by Capitol Records — *Dance to Richard Rodgers* (T 10193).

### HERE AND THERE

A recent Lutheran conference in Milwaukee passed a resolution which was an about-face on previous stands regarding dancing, according to a recent issue of TIME. Conclusion of a committee report was that if, after consideration, a Lutheran group finds social dancing "in accord with its objectives and to the best interests of its members . . . it may permit the same under careful supervision and guidance" . . . Christa Ehrnsberger and Joseph E. Mehegan, 1958 Harvest Moon All-Around Winners, are performing and conducting the Thurs. night "Champagne Hour" at the Corso Cabaret in NYC . . . Harriet Schonberg's book, *May I Have This Dance?* has been adopted as a textbook by the Chicago Board of Education.

### NO. CALIF. BALLROOM NEWS

The San Francisco area has had a considerable flurry of activity in International Style work. This writer 1st encountered the style in classes by Basil Valvasori, of Hamilton, Ont., at DMA conventions in L.A. and at the DEA in NYC. Some 5 years ago a British couple, Olive and Neville Daniels, settled here. Mrs. Daniels, a Fellow of the Imperial Society of Teachers of Dancing, has been teaching here, and she came to my studio for work in American style ballroom. I subsequently persuaded her and her husband to give a 10-week Int'l Style course at my studio, to present a lesson for Dance Masters of Calif., and to judge at various contests.

DM of Calif. has also had work with Will Thomas and Valerie Rogers, of Santa Monica. SF teacher William D'Albrew, who has taken some additional work with Thomas & Rogers in So. Calif., has had them teach a class in his studio, and has been including Int'l Style work in his publicity.

Another teacher is George Elliott, of SF. He, too, is a Fellow of the Imperial Society, and for 6 years was an asst. of Alex Moore's in England. He has been doing some training of the Arthur Murray staff in SF in Gold Medalist work. Among the competition teams coaching with him are Burnett & Betty Bolloten, Cliff & Lee Isaak and Lou and Mary Jaramillo.

Both the Daniels and Mr. Elliott indicated that the greatest difficulty is in changing people from one style to another, and some are not sure they want to change, being fearful of what it may do to them in contests.

From my experience I have noted that those who have had good sound basic dance training, knew something of terminology (even though theirs is different from ours), and had at one time learned to bring their feet together, found Int'l Style interesting and challenging. The heel turns and the rise and fall are particularly difficult for the uninitiated. Some who have considered

themselves good dancers don't feel that it is worth the effort to change, as they are not that much interested in perfection and are dancing only for their own enjoyment. Some who like the general idea and appreciate the beauty of the exact footwork and the correct body alignment seem to want to adapt some of the Int'l steps to their own styling—not being willing to change entirely. As I see it, there is no compromise. *GLADYS BLANKENSHIP*

MIDWEST BALLROOM NOTES

City-wide finals of the Aragon Ballroom's contest in Fox Trot, Waltz and Cha Cha were held Feb. 8. 1st place went to Muriel Aramburu & Wally Kestler; 2nd, Eleanor & Algis Pabarcius; 3rd, Marie Scavuzzo & Vito Bertucci. Judges were Grace Hansen, Louise Ege, Bobby Rivers, Elisa Stigler and Nancy Kipnis . . . Novelties for Teen-Agers, given by Grace Hansen, and the *Paso-Menco*, taught by Donald Sawyer, were ballroom highlights of the Feb. meeting of the Chicago Nat'l Assn. of Dance Masters.

In Chicago the teen-agers now have a daily program on TV, *Chicago Bandstand*, a colorcast on WMAQ (Channel 5) from 5 to 6 PM. David Hull is emcee and is host to about 100 youngsters a day, in addition to recording artists. He follows the pattern of introducing new discs, holding dance contests with records as prizes. Viewers decide the weekly winners. An innovation is discussion of teen-age problems based on letters from viewers. Giving careful attention to both style of dancing and dress, this program is winning grown-up and teacher approval. This is difficult with constantly changing groups. Besides records, a "live" orchestra is part of the program. (One suggestion might be to have 15 mins. of instruction, possibly once a week, preceding the session—to raise the standard of conduct, as well as to teach steps — as is done on WPIX in NYC) . . . Though this is the only daily program, there is an hour on Sats., Jim Lounsbury's *Record Hop* for teens, and *Spin Time*, an hour for collegians.

Catherine Cromwell, together with her husband, Tex, conducts ballroom classes in Danville, Ill. Range is from 6th grade to adult work. Classes run the entire year, with the help of their assts., Mary Nolan and Bill Dancy. There are free Christmas and Easter parties. With the classes are committees to choose a host and hostess for each session and to plan the program for the class hour. At intermission time the hosts plan 3 games. Catherine has presented a bi-weekly TV program called *Teen-Age Cromwell Hop*, combining standard dances with R 'n' R specialties.

*LOUISE EGE*

BALLROOM NEWS FROM CANADA

500 fans braved the raw winter elements to attend the highly successful 4-dance competition held by the Canadian Dance Teachers Assn. Jan. 16 at the Palais Royale in Toronto. 13 couples entered the lists to try for the Silver Trophy of the Dance Teachers Assn. (Great Britain). Winners were Alex & Margaret Robertson of Hamilton, Ont. (present Canadian Amateur Champions); 2nd, Jack & Christine Bullock, Toronto; 3rd, Ron & Alice Harkin, Toronto. Two more Toronto couples tied for 4th — Frank & Betty McKie and Cyril & Renee Cope. Judges were Fred Sexton, Ena Jones, Derek Jones.

An impressive entertainment feature was a demonstration by Derek Jones & Nola of Waltz, Tango and Quickstep. They also introduced a novelty they call *Shuffle 'n' Shake*. For the presentation they enticed onto the floor some astonished victims, to add to the evening's fun.

The CDTA is now preparing for the 1959 Canadian Amateur Championships, to be held on May 29, again at the Palace Pier in Toronto. *ERIC HODGKINSON*

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## SPRING FRAGRANCE

*BY ANTONIA DOBROSLAVIC*

Winter, having given us its full gamut, will soon be a memory. Thoughts project to spring with the anticipation of new clothes in bright, fresh colors, and possibly new make-up. Perfumes and toilet water are so much a part of a woman's make-up that attention must be given here, too.

It takes some thought and experimentation to arrive at the proper scent for each individual. The "smell test" from an atomizer is not necessarily the final word, unless the individual knows what basic categories blend well for her personally. For some, the spicy fragrances are best; for others, the sweeter scents. Musky scents are often the choice, but they can't enhance the charms of all women. Climate, time of year, types of fabrics, activities, general health—all have an effect on how the final fragrance will come forth.

Unless one is willing to experiment and find just the right fragrance, it is almost better not to use any at all. The sensitive woman will soon discover how her fragrance affects others, and will guide herself accordingly.

The woman who is haphazard in her choice of toiletries and cosmetics will choose different scents in soap, toilet water, perfume, talcum powder, etc. Any of these will leave a lingering aura and frequently will not blend, defeating the basic purpose of using scent.

The new packaging of toilet waters in spray containers has added a delightful way to apply fragrance to hair and body.

Most of the better houses have the same scents for the various products used. This enhances the fragrance chosen. Many a woman has left an indelible impression by suiting her fragrance to her personality.

### IN THE NEWS

***IMPERIAL MAMBO:** The Keigo Imperial Japanese Dancers have been appearing in the U.S. since March '58. Their program ranges from Japanese classic dance to rock 'n' roll mambo. The group was on the Nov. 30 Ed Sullivan Show, is currently at NYC's Roxy Theatre.*


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*SECTION III*

# LIMBS

*BY CELIA SPARGER*

In our ideal candidate, the measurement from hip to knee was approximately the same as from knee to the ground. When the thigh is short from hip to knee it is most often combined with the long back and the disadvantages therefore are concerned with those referred to in that connection. Moreover, the chances are that being short, growth will take place in girth as well as length, resulting in heavy bulky thighs and correspondingly big hips. It becomes an aesthetic rather than anatomical question and as has already been mentioned, occurs more often in boys than girls.

The short lower leg is seen more often in girls but this is not a serious matter from the point of view of technique. Indeed, it is often found amongst those with good elevation, and of course is less noticeable when the dancer is on *pointe*. Only an unusual degree of shortening need be considered seriously and then the legs will in any case be muscular and ugly.

The *straightness* of the legs is of great importance, and some judgement is required in deciding how far deviations may be over-looked. The three most common variations in the alignment are:

Knock-knees

Bow legs

"Sway-back" or over-extended knees.

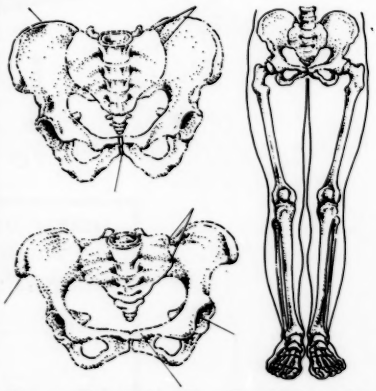
Before discussing these, it may help to revise very briefly the anatomical formation of the lower limbs.

The lower half of the body consists of the pelvic girdle, a series of six bones joined to each other and to the sacrum behind to form a basin-like cavity. This cavity is wider and shallower in the female than in the male. (figures 9 a & b.) On the outer side, the femur (thigh) with its rounded head fits into a cup-shaped socket and by virtue of the shape of the pelvis slopes inward, expanding at the lower end into two bony masses (condyles) to form part of the knee joint. The shaft of this bone is not straight, but curves forward. The lower leg consists of two bones (tibia and fibula) the larger of which (tibia) forms the knee joint with the femur. A complicated system of ligaments and muscles connects these bones, allowing the joint to move in the manner of a hinge, and in the last moment of tightening, with a very small rotation of the tibia on the femur. (figure 10.)

KNOCK-KNEES

From this brief resumé it will be clear that the shape of the pelvis and position

***This is the third in a series of five sections from "Ballet Physique," the soon-to-be published book by Celia Sparger, who for ten years was Consulting Physiotherapist at the Sadler's Wells Ballet School.***



***Above: Top left: Fig. 9a. Male pelvic girdle. Bottom left: Fig. 9b. Female pelvic girdle, Right: Fig. 10. The bones of the legs.***

***Fig. 11. A greater degree of knock knee than this is likely to be a severe handicap in the slim type of structure. Note "rolling" right foot, often found with knock knees.***

of the thigh is an important factor in determining the straightness of the legs as a whole. If the slope inwards is exaggerated, either because of the width of the pelvis, or as sometimes happens, an unusually small angle at the upper end of the femur, there will result the condition we recognize as knock-knees.

A small degree of this may be considered normal in girls—due as already pointed out, to the naturally wider pelvis and consequent greater slope inwards of the thigh. The simplest test can be made, back view for choice, by standing the child with feet only very slightly turned out, knees just touching. There should normally then be not more than 1-in. between the heels (allowing that chubby ten-year-old may still have a certain amount of fat between the thighs which would prevent the knees from closing completely). It is important that this test should be made with *very* little turn-out as otherwise the inner condyles of the femur—which may be large at this age and smaller in proportion later on—will prevent the heels from coming together and give a false impression as to the degree of knock-knee existing.

How much greater mal-alignment may be permitted is a matter for balancing up the general physique against this particular disadvantage. The compact sturdy type can overcome a degree of knock-knee up to 2 in. but in no case is more than this desirable. In a thin tall child with poor musculature there is likely to be some slackness of the knee joint indicating weakness and the possibility of trouble later on.

Moreover, there will be difficulty in acquiring speed, elevation and strong *pointe* work since the thrust from the floor when knock-knees are present is taken, not in a straight line from foot to hip, but in one weakened by an angle at the knee joint and imposing a strain both on foot and knee. Markedly knock-knees with or without laxness in the joint may subsequently account for many of the ligamentous strains, slipped cartilages or various inflammations within the knee joint which are met with from time to time, and even for those strains of the foot, often difficult to locate accurately, which seem to arise for no obvious reason. Figure 11 shows the limit desirable in this formation.

A word of warning must here be given against the hope that a child of ten will outgrow knock-knees. A very young child may do so for the reason that the condi-

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## BALLET PHYSIQUE

(Continued from Page 75)

tion is due to unequal development of the two condyles of the femur, the inner having grown faster than the outer; a child, boy or girl, then appears startlingly knock-kneed at three and recovers completely by five years old, but the type that is met with at ten does not belong to this category.

### BOW-LEGS

There are two main types of bow legs. One is that in which the femur is normal but the tibia curves outward. An occasional boy may come up for audition with this formation but one does not find it amongst girls. Probably they have already been discouraged from learning ballet by a discriminating parent or teacher. The second type is met with in both sexes, though the degree is more marked in boys. In this the bowing includes the thighs so that when the feet are touching there is a space between the knees. This is not strictly a bowing of the legs. The space between the knees occurs by virtue of the fact that the curve of the femur instead of being situated on the front of the thigh has deviated somewhat to the outer side, thus changing the position of the condyles, which then face slightly inward instead of to the front, so causing the space between the knees. (figure 12.) The real drawback to this formation lies in the fact that the hip joint is always by nature in-turned and to that extent this type of bow legs interferes with perfect technical accomplishment; and of course it is ugly in girls and does not add to the charm of the male dancer. However, in the male one usually finds good elevation with some degree of bow leg, in girls it is more variable, depending on whether or no the position of the legs affects that of the feet. Again, as with knock-knees, it must not be imagined that training will correct the bowing. It can be disguised when the feet are both on the ground, close together, toes and heels touching and the whole limb rotated outward in the hips, so that momentarily the legs appear straight, but as soon as this effort is released they will return to the original position, after even twenty years of training.

### "SWAY-BACK" KNEES

The last variation we are considering is the over-extended or "sway-back" knee. This may be a remnant of infantile bow-legs, with which it is often accompanied, in which the knees are pressed backward too far, leaving the ligaments at the back permanently stretched and the front of the knee too flat or almost hollow with a bulge above. (figure 13.) One sees this

*Above left: Fig. 12. Bow legs with inturned hips make difficulties for the dancer. The "rolling" left foot is due to this formation of the legs. Right: Fig. 13. "Sway-back" knees with overdeveloped muscle, probably the result of infantile bow legs.*

more often than formerly, which gives rise to the conjecture as to whether there may not also be a further cause, namely that the child with slight bow legs, or even without, has begun ballet too early, has been told to "pull up the thighs," and has responded by pressing back the knees, resulting in this sway-back position. Be that as it may the result is disastrous from the point of view of training, since the 'placing' of the body is completely upset, the weight falling on the heels and any pulling up of the thighs increasing the trouble. Speed and elevation are affected and in a marked case of this kind it would be folly to accept the candidate. Even a very slight degree will need the careful adjustment of many exercises and a watchful eye from an experienced teacher. Perhaps the last criterion in the case of a promising child with this obstacle should be her intelligence to use the guidance that may be given her. In figures 14 and 15 can be seen this formation in a 12-year-old corrected in appearance by bringing the hip forward and the weight on to the front of the foot—a very difficult adjustment to make throughout every exercise and movement. *(More Next Month)*

*Above left: Fig. 14. "Sway-back" knees, possibly caused by pressing back the knees instead of pulling up the thigh muscles. Right: Fig. 15. Appearance improved by adjustment of weight, a continuous effort not possible to sustain in all movement.*

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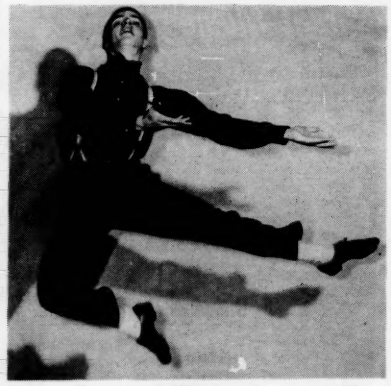

***Tracy Everitt, ballet student of Mme Halina of Elmira, N.Y., and summer tap student of Paul Draper, is the youngest (16) member of the cast of "The World of Suzie Wong," new Broadway hit play.***

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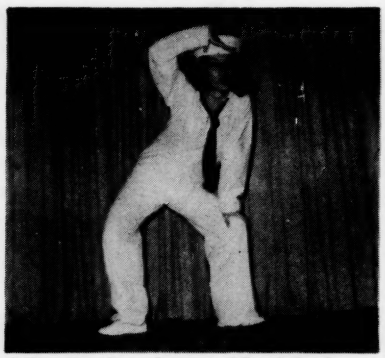

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*THE END*

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**REVIEWS** *(Cont. from Page 64)*

Then — suddenly — with Alvin Ailey's *Mistress and Manservant,* the stage came to life, the performers really danced, and the audience was caught up in the drama.

Although the story of Strindberg's *Miss Julie* had already received excellent choreographic treatment in other hands, and although the Ravel quartet seemed an unlikely choice of music, Mr. Ailey created a powerful work. And in the expressive realm of the modern dance, the company shed their self-consciousness and moved with real conviction.

As the haughty, frustrated mistress, who lavishes her love on a pet bird, Miss Broughton had a role beautifully suited to her talents. She danced with technical assurance and deep feeling. Robert du Mée was a rather wooden manservant. But the other servants, used by Mr. Ailey as a chorus commenting on the action, adapted readily to the dramatic frame. When, after the seduction, the maid (Connie Greco) threw the feathers of the dead bird over her distraught mistress, the choreographer achieved a moving climax to which Miss Julie's suicide formed a fitting resolution.

The extended applause should have shown Miss Broughton that this time she was on the right track for both herself and her company. Here was ability as well as good intentions. *S.J.C.*

**Katherine Litz and Company**
**Hunter College Playhouse**
**February 1, 1959**

In addition to two new solos, Katherine Litz premiered *Dracula,* to music by Charles Ives, and with Charles Weidman as guest artist.

The melodrama presented Mr. Weidman to great advantage. As the sinister Count Dracula, he swung a large, black cape about his shoulders, lured beautiful women, leered and crept up on unsuspecting innocents. Mr. Weidman performed with an impressive breadth of movement and with his customary dramatic flair. It was good to see him again and especially in a role so well designed for him.

Among the other noteworthy aspects of *Dracula* were three slouching, arm-waving vampires — Sylvia Dick, Viola Farber and Sylvia Mocraft. Miss Litz and Ray Harrison, Rita Roitman and Carl Morris, as the two couples victimized by Dracula, gave excellent depictions of Victorian propriety and shocked naiveté.

Throughout, Miss Litz showed her ability to devise movement that instantly revealed character.

However, she seemed uncertain of her attitude toward the story as a whole. The

opening family scene was filled with delicious humor that returned with the daguerrotype-like closing scene. But between these, comic moments were intermittent, and most of the middle section was played straight. Consequently, *Dracula* lacked a unified aim.

Of Miss Litz's new solos, *And No Birds Sing* (Scriabin) was a quiet and subtle picture of desolation. *The Fall of the Leaf* (Gottschalk) found the choreographer in a red velvet gown and a hat covered with roses, proudly displaying charms that she as obviously feared did not exist. The pathetic humor was rather drawn out.

The program also included a repetition of *The Lure* (Schoenberg).

David Tudor was the able pianist. *S.J.C.*

**Aileen Passloff and Company**
**Master Theatre**
**February 8, 1959**

Miss Passloff's program consisted of works choreographed by herself and James Waring. The six pieces had a variety of titles, but there was little variety in the dances that went with the titles. It was a very long program.

Miss Passloff belongs to the current avant-garde school of dance. Her works deliberately dispense with motivated continuity. Movements were performed as isolated actions, unrelated to other actions. They were repeated but not developed. There was no movement phrase or sequence. The sounds emitted by her electronic tape accompaniment also lacked form in the conventional sense.

Miss Passloff's theatrical devices were of an equally "avant" nature. In *Dust*, for example, a young man sat on a huge ladder placed in front of the stage. He held a large box. On the stage, various lights turned and flashed on and off before the blinking eyes of the audience.

Through all this, however, it was still possible to see what the dancers were doing. There were balancés, châinés, pas de chat, changements, cabrioles and various développés. Sprinkled among these were a smattering of contractions, swayings of the hips and an occasional fall. In one especially inventive moment, a dancer sat cross-legged and wiggled one finger.

Perhaps this mixture was the "avant" aspect of the movement vocabulary. If so, it was singularly unimaginative.

All the dancers deserve mention for their technically skilled performances. They were excellent. In addition to Miss Passloff, they were Joan Baker, George Chatal, Gerard Martin, Milda Memenas, Ron Murray and Vincent Warren. *S.J.C.*

*THE END*


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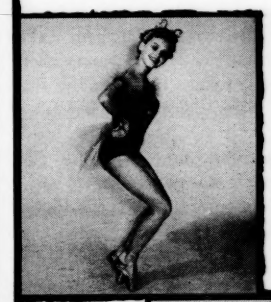

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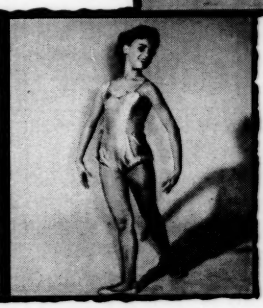

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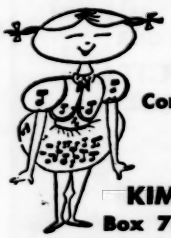

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## THE BOOKSHELF

*(Continued from Page 21)*

Ballet" (non-Balanchine) to Choreography, Tradition, Style, Invention, The Dancer, The Audience, The General Public, Critics, various types of national ballet, Ballet Music, Ballet Scenery, and a final section, What Is Ballet About. All of them are highly colored and slanted by Mr. Kirstein's personal prejudices and preoccupation with *Balanchinoiserie.*

Although he dismisses English Ballet almost contemptuously, he does not mention Antony Tudor or Frederick Ashton. He finds in contemporary British ballet "slight trace of the fire or ferment present in today's English painting, sculpture, drama or fiction." But he does not mention one of England's outstanding young choreographers, Kenneth MacMillan or John Cranko, for example. In a withering comment on Young Choreographers he does not offer a single name or work as a specific instance of what he means. Jerome Robbins is praised, but he gets called a "master-mason." The really young choreographers can thank their lucky stars that Mr. Kirstein did not get around to them.

Mingled with insular and grotesquely unfair statements are many shrewd observations. In his more objective moments, Mr. Kirstein says some profoundly true things about dance. For example: "A classic style may be recognized sooner than it can be defined. It is by no means, like classical sculpture or plaster casts, frigid, chaste, pure, serene, or hard. It can also be warm, bright, soft and sharp, even gay . . . In addition to mechanical mastery, the classic dancer embodies a controlled energy towards a perfect delivery of the dance vocabulary, so concentrated, balanced and directed that new dimensions in the realization of steps and combinations of movement are manifest." And again: "True originality refocuses the attentive eye, not alone on a new ballet, but after this has become domesticated, extending the whole language of moving on the stage. It subtly modifies the rest of the repertory as well which becomes lit with a new light, appears in a new perspective, and serves as a point of departure, as one of the many origins for further useful and even original works." This is not strictly grammatical, but it is very perceptive and illuminating.

As a fiery propagandist for Balanchine, the New York City Ballet, and the School of American Ballet, Mr. Kirstein has turned out a lively, fearlessly fanatical pressbook. But it is scarcely a glossary.

*THE END*

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**CHOREOGRAPHY OF ERICK HAWKINS**

*(Continued from Page 45)*

able ways—sometimes meaning psychological, sometimes logical, sometimes physico-mathematical, and sometimes, historical space-time.

In discussing the space-time continuum with him in relation to dance, he smiled and asked if I wouldn't consider a gravity continuum instead. It became clear that his orientation was temporal to the furthest degree rather than spatial.

"When," he explained, "the immediacy and pure existence of movement is the prime concern, time is a much more serious problem of dance than space. Time is also a much richer material of dance than space. Actually if time is sensed intuitively instant by instant, the space is created automatically point by point. The liveliest excitement of Flamenco or Hindu dance lies not in its emotional impact, dazzling structure and virtuosity, but in its instant-by-instant sensing of time. If movement logic creates groupings beyond the instant, immediacy of sensing time is lost, and concepts and emotions take over. Naturally, the body and the whole world for that matter exist in time, but human consciousness often does not. It is involved with meanings. This is what we call psychological time. The challenge in creating the awareness of immediacy is to somehow bring human consciousness to the clear instant of time, to magically achieve now and now and now and now."

Hence the uncommunicating choreography. So the structure of the dance is not a piece or space of time remembered by the audience from beginning to end, but time re-experienced instant by instant both in the current movement performed and its juxtaposition to other movements and to sound. There is no development, no unfolding, only junctures of tiny movement institutions carefully chosen so that no one clouds the other, so that recognition is at a minimum, since recognition stops the intuitive attention in time. Therefore the search for the unpredictable, for the new that is always beyond recognition whether in movement or movement sequence. If constant change becomes itself a recognition, then the tiniest distinctions are placed side by side so the attention at first perceives only a kind of water on water, but after a while the one water grows distinct from the other.

Being a modern painter myself I was especially interested in the application of accident, of improvisation to an art so dedicated to immediacy. But Erick Hawkins

*(Over)*


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## CHOREOGRAPHY OF ERICK HAWKINS

*(Continued from Page 83)*

stopped me in my tracks.

"Hasn't modern psychology revealed pretty clearly how ferociously premeditated is the inner self?" he said ironically. "Discipline of accident, of spontaneity, cannot be in externals, and it has to change from moment to moment. Choice is important, since anything readily identifiable destroys the immediacy of pure movement. People, for instance, have danced without stories but have danced patterns, and those one identifies very quickly! Also, the choice of a time-structural discipline, a constantly sensed invisible and completely neutral pulse with the premium put on change so that each instant is a unique isolated attention, but which can never be permitted to linger, for a fresh unique instant of change follows it immediately. And one can choose asymmetry rather than symmetry, shattered succession rather than continuity, falling rather than balance, an audience surprised rather than dominated—all these being especially rich in possibilities of immediacy. But too great a familiarity even with these destroys the 'now' on stage."

By considering the gravity continuum in relation to a choreography of immediacy, Erick Hawkins finally realized that the whole principle of gravity had to be redefined in technique. It is currently popular in painting as well as dance to consider a technique a neutral, interchangeable function without idea, but actually every technique springs from some belief about the good, the beautiful, and the true. So the technique is the first subject matter, conscious or unconscious, and by that definition every real choreographer needs to train his own dancers, just as a painter ultimately needs to create his own technique.

"Of course," he thought carefully, "very often a technique will achieve one specific dazzling goal, some virtuoso movement (like Unus balancing on one finger in the circus), but at the price of destroying many equally essential sensibilities of the craft as its canon of training develops. So we have the attempt to dominate gravity in current technique."

"There is the other possibility," he added quietly, "of cooperating with gravity, which opens a whole new rich area in the movement material itself. After all, gravity encompasses both motion and motionlessness. A leaf falls, a bird flies and I walk to the bank on Union Square worrying about my bank statement and don't even realize I'm walking. It's all move-

ment, all gravity. A tiger crouching for a leap is again gravity. But the somewhere where I am worrying should be a place of awareness of my walking. Then I am the immediacy of tiger as well as the reflective human consciousness. Here's where you get true grace in movement—the effortless now."

"But where is the instant-by-instant awareness of gravity when you stand still on hoofs or lie arched on your stomach for minutes on end?"

With his flair for uncommunicating, he grinned like a wicked little boy, "I'm flying, I guess!"

With the new definition of gravity and the careful screening of recognition, the uncommunicating quality of immediate experience in his artistic development becomes more and more successful. However, the purity of the instant was clarified by yet another structural device — the most sophisticated innocence of all, the paradox. After all, the "betweenness" of a paradox is the slimmest, most vivid instant imaginable. *Here And Now* was constructed using all the classical philosophic paradoxes in its definition of relationships: sameness and difference, absence and presence, separation and unity, limitation and freedom, control and accident, regularity and irregularity, awkwardness and grace.

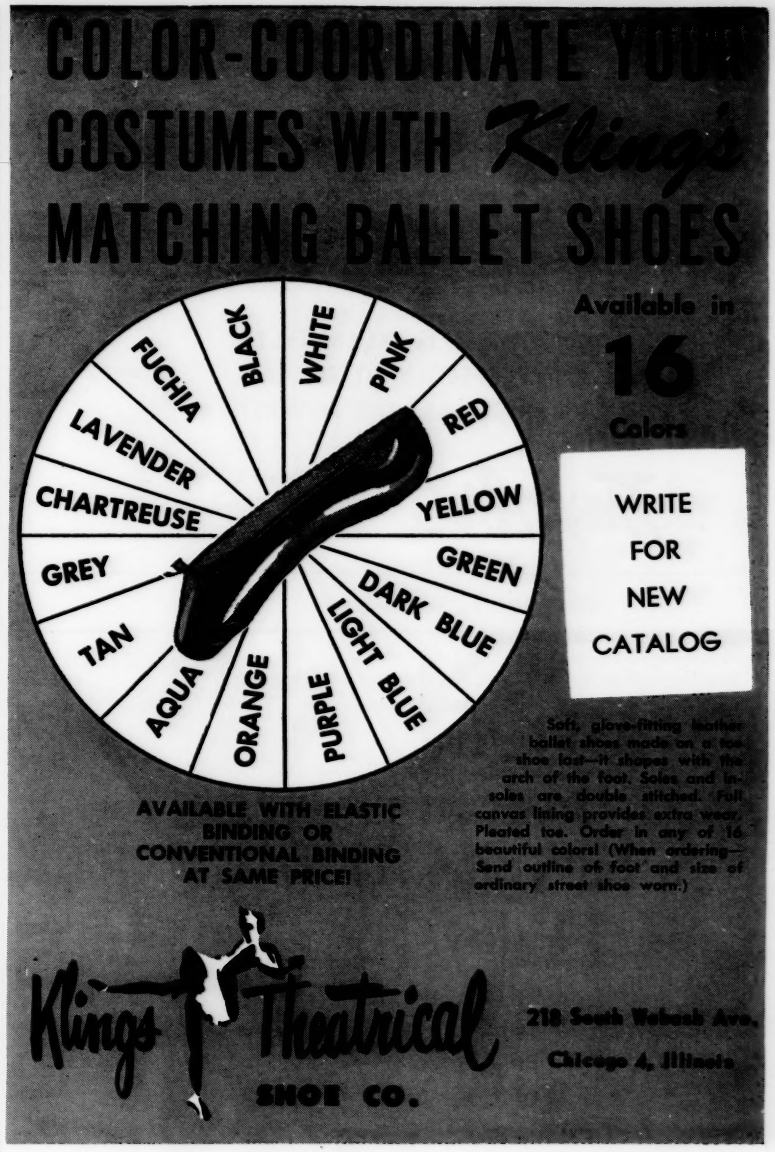
Erick Hawkins even uses the paradox in defining masculinity in movement. The most masculine being the movement most resonant in delicacy. And in my great argument with him on communication was revealed the most charming paradox of all.

"But you did occasionally communicate in *Here And Now*," I cried triumphantly. "The program said clown, and I saw clown."

"Of course you did," he laughed. "It's nice sometimes to put a fly in the ointment. I like to be like the Navaho women weavers who deliberately put one mistake in their work and so, I guess, join life and art."

It is interesting to note that specialists in other fields are growing more and more concerned with this aesthetic problem of immediacy, witness the writings of American scientific philosopher F. S. C. Northrop and French existentialist philosopher Merleau-Ponty. Also, Swiss psychologist Jung uses the phrase: "the terrible ambiguity of an immediate experience."

With his rigorous dedication to immediacy, perhaps Erick Hawkins does not create a dance at all, but a new situation in theatre — an instant-by-instant awareness of time and gravity sharpened to knifed-edged precision. *THE END*

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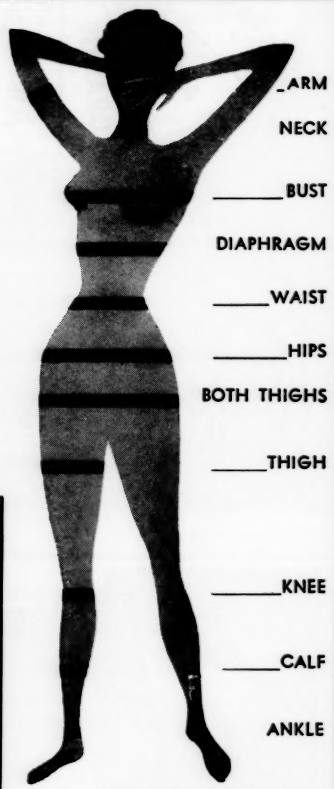


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## TO DANCE IS TO SPEAK

*(Continued from Page 57)*

the mossy hills, the funny little man stopped playing, and quite suddenly the children awoke to find themselves in their very own beds, in their very own houses."

Some of the movement patterns or steps included in this story were stretching, swaying, swinging, walking variations, running and jumping. At different times throughout the story, the children executed their own voluntary variations upon a given verbal and movement pattern. For example, the walk: "How big does the giant walk?" "Big, big, big. He walk big —like this." Other improvisations emerged from such questions as "How does the wild horse move?" (This imagistic or dramatic approach is not only a story-telling hour. It is a means of eliciting a specific response intended to develop the innate motor-rhythmic potential of the child in conjunction with speech patterns. It further allows ample opportunity for the imaginative exploration of dance movement by the pre-school child.)

Nursery rhymes gave impetus to rhythmical movements as well as to the articulation and repetition of specified speech patterns. Rhymes were selected with emphasis upon drill on vowels and selected consonant sounds.

Rhythmical sounds were used in conjunction with stories and related to words used in song and speech drills. A story based upon the theme of "How Do We Travel?" afforded an opportunity to explore sound patterns as well as varied movement sequences. For example, "wheee," "whirrr," "choo-chooooo," and "all-aboard" were patterns related to the train. These were sounded in rhythmical phrases and spoken in varying dynamics related to the quality and tempo of the movement.

Singing action games utilized large muscle activity and small pantomimic studies with the hands while emphasizing rhythms common to dance, speech and music. Songs which proved particularly salutary in this regard were "Elephants Walk Like This," "Looby-Loo," "London Bridge," "Old MacDonald Had a Farm," and "Eensy Weensy Spider."

The children evinced great delight in texture improvisations. Materials used ranged from gold and silver tinsel to leaves of cellophane and tinted cotton puff-balls. The strands of tinsel became anything from a kite tail to a shooting star. The children took turns showing what their mutable "magical surprise" could become.

On numerous occasions, percussion instruments were distributed to each child in order that he or she might experiment with the different sounds of the cymbals, tambourines, wood blocks, drums and rattles. They listened to the music or stressed speech patterns and then followed the leader or the "conducter" of the orchestra. By the end of the clinic, almost every child could listen to and repeat a specified beat on his or her instrument. (Movement improvisations were not included in relation to the use of the percussion instruments, but sometimes followed sessions of longer duration.)

The situation was kept flexible in accordance with the needs and interests of the children. Each session was observed by Dr. Tyson, clinic supervisor Mrs. Louise Helton, and music therapist Miss Geneva Schiehing. Check sheets were kept of each day to record participation, ability to follow suggested patterns, physical response, listening response, free vocalization, and attitude. Each class was followed by a discussion session concerned with the children's progress and needs. By the close of the six-week clinic, almost every child was actively participating.

The program's success had many reasons. Among them was the awareness of the role of the therapist. Keeping the welfare of the child always in mind, these are the fundamentals that matter:

1. The dance therapist must utilize sound principles of body movement in an essentially improvisational situation.
2. The dance therapist should constantly seek new ways to present basic and fundamental movement sequences as well as materials for creative improvisation.
3. The children should be encouraged to discover sources and varying ways of moving rather than only imitate the therapist.
4. Of prime importance is the attitude of the therapist. Does she enjoy and wholeheartedly believe in her work? Does she approach the children with kindness and sincerity and encourage free verbal and physical expression while still maintaining a guided recreational situation? All these questions are directly pertinent to the children's response.

In order to keep the child's world a world in which anything is possible—where each new, wondrous encounter holds a very special mystery—the child, bright token of the future, must be the recipient of much consideration and loving care.

*THE END*


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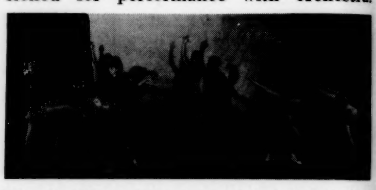
## SUMMER STUDIES

*BY TONI HOLMSTOCK*

On the occasion of its 10th anniversary, "THE MUSIC TRAIL," Lake Placid, N. Y., will offer a number of special features in its Dance Dept. this summer. Modern jazz and primitive dance will be taught in addition to graded courses in ballet and modern. New works have been commissioned for performance with orchestra.



They will be choreographed by Dick Andros and Milica Hasalova, who head the dance faculty. Other works scheduled to be performed are Boccherini's *Schola de Ballo*, Debussy's *Petite Suite* and Prokofiev's *Lieutenant Kiji.*

•

CAMP WOODCLIFF, at Sawkill, Kingston, NY, believes in the development of the well-rounded camper. In addition to athletic and social activities, it has a stimulating theatre arts dept., headed by Alberto D'Angelo. Each age group has its choice of modern dance, ballet, tap or modern jazz classes. Everyone loves to folk and square dance, and teenagers work hard to improve their social dance form.

Campers present their own productions of musicals, dance carnivals and dramatic plays. They learn by doing, discovering and developing their creative talents under the guidance of a competent staff. Dance educator D'Angelo, consultant to leading schools and former Juilliard student and performer, heads the Bellmore Dance Arts of Bellmore, NY, wintertimes, has been with Woodcliff for many summers.

•

WILDERNESS BALLET CAMP, under the management of the Toronto Ballet School, is situated just outside Algonquin Park on Aylen Lake. It is a camp for

dancers and is the development of a dream that took shape eight years ago when the front building was carefully designed and built as a studio in the wilds. The dreamers were Rita Moore, Toronto dancer and teacher, and her husband Aylmer MacDonald, an artist. After the summer, students return to the ballet world healthier and refreshed in mind and spirit by the inspiration of working with other enthusiasts. Each year guest teachers of international fame are engaged for the summer period. The camp accepts beginners, as well as intermediate and advanced ballet students.

•

At the ALBERTINE SUMMER DANCE WORKSHOP, Bar Harbor, Maine, enrollment is restricted to a small selected group of dance enthusiasts. This is important because the Summer Dance Workshop is not like the usual summer camp. Intensive dance training is its major purpose. Athletics and waterfront activities are secondary to the dance instruction.

Courses are conducted to give each student the opportunity to develop his or her individual creative power, approach and style of execution. At the same time, the student is helped to understand the problems, both technical and conceptual, which face the young as well as the mature artist. The schedule is so arranged that each student is assured of individual attention by the faculty. To balance the classes of actual dancing, dance forums help the student gain direction and a broader understanding of dance and its related arts. After the fourth week, there are classes open to an invited public.

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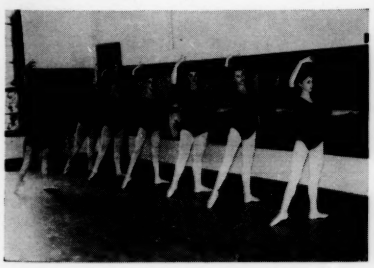

The school is located on beautiful Mount Desert Island at Bar Harbor. On a portion of this island the government has created the Acadia National Park, the finest national park east of the Mississippi.

*THE END*

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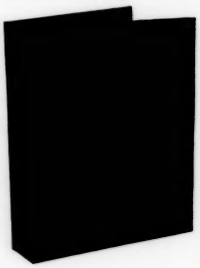

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### FROZEN NORTHLANDS

*(Cont'd from Page 19)*

tonight. And the *Aurora Pas de Deux* — all that elegant reserve — well, Flin Flon may not know an *élevé* from a *relevé*, but they responded like connoisseurs to Marny's (Marilyn Young, Winnipeg's own product, is slim and strong — lovely as a fashion model too!) flawless arabesques. But we really got them with *Grasslands* (a ballet danced in a technique more akin to Martha Graham than Petipa, done this fall for the company by Robert Moulton, once with Graham and Limon, now teaching at the Univ. of Minnesota). I guess many of these people originally came from the Plains. They instantly recognized the flat horizontal lines of the dance, the stern carriage of the back of the women. They laughed at the stomping barefeet and at the unfortunate "floozie," and then sat silently through the drought section. At the reception afterwards, many people said that they found the subject too close to them to really enjoy it, but that somehow — and they couldn't explain it — the end seemed to bring some sort of relief. I guess in dance terms it would be where the flatness turns into a great arc described by all the dancers, and we rise up with a new vigor. I think doing this ballet is the most exciting dancing I've ever done.

The reception was a big dinner like they give the hockey teams that come here so often. And we all ate just as heartily, especially me. Had a long talk with "Pinky" Davis, who is in charge of the club facilities. He was very eager to know the good and bad points in their set-up. He has to make the place perfect for everything from badminton to ballet. And I found out that the little blonde girl is his daughter Shelly.

Friday, Nov. 28, Flin Flon: 29 below zero

Today we went on a motorcade tour of the town and mining area. We all got samples of the ore, and I had a heyday with the camera. We went to Mrs. Robin Lindsay's for hot coffee and homemade bread. What nice people. They are as excited as we about ballet's first visit to the Northlands. Tonight's performance was very well received. They devoured *Le Jazz Hot* again, a "white" ballet, a lecture-demonstration, and *Don Quixote* besides, just like good balletomanes. Very few people here can get any TV reception. I wonder how much that has to do with their eagerness as a live audience.

Tuesday, Dec. 2, Saskatoon: 12 below zero

We all hated to leave Flin Flon, but were eager to continue on the tour, short as it is. We had a long, long trip, listened

to the football game on the bus, and had a day to rest here. We took class in the art gallery. Barre with an abstract staring back at you. We had both a matinee and an evening performance. We were warned that the people in Saskatchewan Province are very reserved, but it's not so. The autograph hounds were unbelieveable — poor Kit Copping actually was knocked down flat! The boys were all treated like we were Ricky Nelson. I got out as fast as I could.

Wednesday, Dec. 3, Prince Albert: zero

Home of Canada's Prime Minister Diefenbacher. The zero weather feels like spring. We were poorly advertised here, and the stage is shamefully tiny. It's taken up mostly by a movie screen. The small audience was the most responsive we've had, and everybody was dancing at peak. We found a marvelous restaurant—a rare thing on the prairie. At the hotel tonight I caught the last half of *Eugene Onegin* on TV from Toronto. Saw a lot of old friends from American Ballet Theatre dancing for choreographer Zachary Solov —Canada is getting to be quite a place for dancers. Our reviews came from Saskatoon. They call us "the promise of dance in Canada," and put us on a par with the larger companies of the world. The Royal Winnipeg Ballet has had a tough grind rebuilding since the terrible fire in 1954. It's very exciting to be with them now that they are really growing once more.

Sunday, Dec. 6, Esterhazy: 15 below zero

We had over half the town in the audience tonight. It's a small town. The people originally came from Hungary with a prosperous Count Esterhazy. It's beginning to grow now with a large potash industry. The people here and in Yorkton, where we played last night, I guess, are not used to being part of a live audience. Their erratic response was prètty difficult to predict or understand, but their sincerity was felt just the same. Sometimes coming to these towns makes me feel like a pioneer or a missionary. Soon we'll be back in Winnipeg preparing for the January performances, and then off on the western tour, which will be a nice big one. David Holmes just dropped in to tell me there has been another big blizzard in Winnipeg. The radio is giving storm warnings again. Maybe we won't be able to get back to the city.

P.S.: We arrived back safely to find more cold and snow. We sang Christmas carols all the way on the bus. Now we're deep in rehearsal. *THE END*

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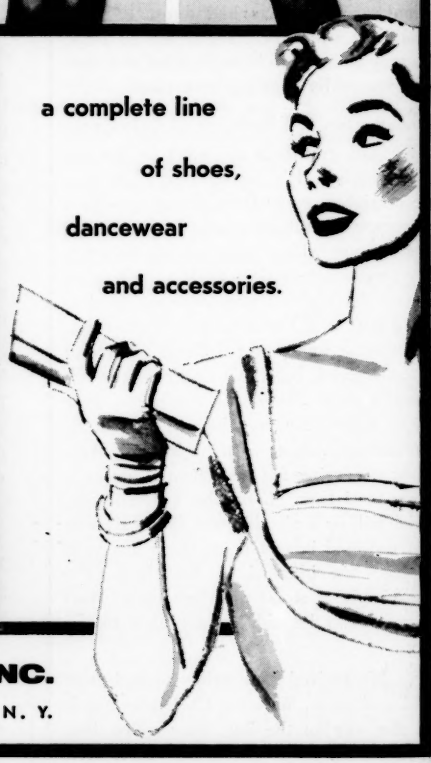

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Forthcoming or recent faculty members for teacher training sessions include:

**Dance Educators of Amer.,** Mar. 22, Hotel Plaza, NYC: **Harry Asmus, Jerry Ames, David Harris, Jerry K. Salema, Byrnes & Swanson, Sal Leto, Lucie Elin, Gloria & Mel Reidl . . . Okla. Chapter of Dance Masters of Amer.,** Tulsa, March 8, Mayo Hotel: **Jules Stone, Lee Paramore, Helen Overpeck, Enid Ricardeau, Lucille Smith, Audrey Ann Pine, Jewell Grigsby, Carl & Suzie Ragan, Jimmie & Carol Ann Crowell** and **Ketche.**

**Dance Masters of Calif.,** Feb. 22, San Mateo: **Ladena Edgcumbe, Betty Kirkpatrick, Jane Denham Cotterell, Eddie Gay, Deloris Blacker;** Feb. 23, SF: **William D'Albrew, Larry Menize, Gladys Blankenship, Imogene Woodruff, Jeff Jeffries . . . Dance Masters of Ohio,** Feb. 22, Cincinnati: **Skip Randall, Bill Palmer, Etta Mae Smith, Kay Lutes . . . Dancing Masters of Wisc.,** Feb. 15, Milwaukee: **Dennis Reagan, Don Tom, Virginia Lee Kehl Mackesey, Marie Mortell, Carol Neil, Charlotte Fisher.**

**NAADA Boston Chapter,** Feb. 15: **Charles Kelley, Kay McDermott, Helene Carstensen, Edward Joyce, Barbara Krylo . . . NADAA Wisconsin Chapter,** Feb. 22, Milwaukee: **Kirsten Roug, Karen Lee Novoichick, Charles Carell, Charles Grass, Ethel Sadler.**

The **Nat'l. Section on Dance** of the American Assn .for Health, Phys. Ed and Recreation meets Mar. 26-30 in Portland, Ore. Participating in classes and discussions are: **Jean Erdman, Cornelia Cerf, Dennis Lynn Barber, Lola Sadle, Ann Halprin, Alice Gates, Mary Tiffany, William Pillich, John English, Arden Johnson, Erma Weir, Gertrude Mooney, Miriam Lidster, Patricia Rowe, Corlee Munson, Pauline Kutansky, Frances Dabney, Lucille Verhulst, Elizabeth Hayes, Gertrude Lippincott, Elizabeth Jones, Judith Coleman.**

There is now a **Maine Dance Teachers Club** which meets the 1st Sun. of each month in Lewiston. Pres. is **Evelyn Dyer Clark;** V.P., **Ellen T. Cooper;** Treas., **Gladys Ruben;** Sec'y., **Lois Camire.**

### CHICAGO NEWS

The U. of Chicago sponsored a series of 4 public lectures on dance. Speakers were **Anna Lenhoff, Elisa Stigler, Walter Camryn** and **Ann Barzel.**

Marshall Stearns gave a lecture on the history of jazz dances at the Arts Club on Feb. 4. His able illustrators, **Al Minns** and **Leon James,** nimbly danced everything from the Cakewalk and Black Bottom to Susie Q and Bop.

**Daniel Nagrin** taught for the **No. Shore Dance Workshop** on Feb. 7, and the following day gave a short program to an invited audience at the home of Shirley Genther. Mrs. Genther lives on the 26th floor of the famous Mies van der Rohe Glass House. Nagrin had as backdrop a thrilling view of skyscrapers and Lake Michigan, appropriate for the big-city types he danced.

**Rudy Noel,** son of dance teacher **Jeanette Noel,** and his wife **Nicki,** are to be featured dancers in the revue "Fun Time," opening here Mar. 30.

"Polk-Go-Round" is back on network TV. Choreographer **Felix Sadeski** had an especially good ensemble dance for his Gypsy Wedding no. of Jan. 26 . . . The **Chicago Dance Council** was to have an Int'l. folk program on Feb. 15 in Thorne Hall. Scheduled were Japanese, Norwegian, E. Indian and Serbian folk dancers . . . **Inga Weiss, Mary Wigman** pupil who has been living here for several years, is returning to Germany. She will give a farewell concert in the Goodman Theatre.

**Richard Ellis** and **Christine DuBoulay** are directors of the newly organized **Illinois Ballet,** which will appear April 10-12 in the St. Alphonsus Aud. Program will consist of the divertissements from "Coppelia" and "The Nutcracker," along with "A La Foire" by **Dom Orejudos** and "Arabesques" by **Eric Braun.** Braun is to be the co's principal dancer and soloists include **Bonnie Black, Veda Belshaw** and **Margaret Jones.** The co. performs also Apr. 28 at New Trier H.S.

The **Stone-Camryn Ballet** will appear in the St. Alphonsus Aud. May 10. Program will feature a new ballet by Camryn to a score especially composed by Norman Curtis.

**Ballet Guild of Chicago,** for the 1st time, has an orchestra for the perf. of May 17. Neal Kayan will conduct. The program will include a revival of **Charles Beckman's** "The Theme," set to an original score by Kayan. **George Skibine's** "Idylle" will be danced by **Patricia Klekovic, Kenneth Johnson** and **Orin Kayan. Etta Bure's** "The Snow Queen" will be danced and there will be one new work, as yet unannounced . . . **Sybil Shearer** is rehearsing with a group for a spring perf. ANN BARZEL

### HOLLYWOOD AND LAS VEGAS

Ringling Circus choreographer, **Barbette,** selected **Marie Rowe, Valentina Oumansky, Darlene Day, Patti Saunders, Audrey Allen** and **Edith Eudane** for the new Kathryn Grant film, "The Big Circus" . . . **Bob Sidney** is conferring at MGM about a new musical — good news for H'wood dancers. His choreography for "Party Girl," the only good part of the film, has received good notices . . . Dancer **Fred Hansen,** Frank Sinatra's photographic double is in Ceylon doing all the long location shots for Sinatra. Hansen had to study all of Sinatra's films to learn his mannerisms and style of movement . . . **Alex Romero** has completed 20th Century Fox's "Say One For Me," starring **Debbie Reynolds. Gloria De Werd, Jean Haig, Darlene Engle, Charlene Anderson, Jean Goodall** and **Larri Thomas** were signed . . . **Winona Smith, Peggy Gordon** and **Betty Hannon** are to be seen in a carnival no. in Fox's "The Snow Birch," starring Susan Hayward . . . **Pepe de Chazza** makes his acting debut in the **Leslie Caron** film, "The Man Who Understood Women" . . . **Wally Green,** choreographer for "Some Like It Hot," leaves for Europe late spring to choreograph a Billy Wilder movie.

**Jonathan Lucas** has staged the Shirley Jones-Jack Cassidy act, now at the Cocoanut Grove . . . **Gene Nelson,** returned from Arizona location for "Gunsmoke," is again at NBC choreographing Sunday specs. and the remaining Eddie Fisher shows . . . **Marie Rowe, Jan Heller, Barbara Clark, Sasha Goudevich** and **Maurice Kelly** danced on the last Eddie Fisher show . . . At CBS, **Bob Street, Peggy Gordon, Jean Kelly** and **Don Weismueller** (from the Red Skelton Show) have been dance guests on Jack Benny's Show . . . **Lee Scott** in NYC to discuss a new B'way musical.

Addition to the new edition of "Ken Murray's Blackouts" is the **Bob DeVoye Trio** . . . **LeRoy Prinz** was choreographer for Universal's "The Big Fisherman," a religious picture in which **Ila McAvoy, Marie Ardell, Larri Thomas, Carmen Clifford** and **Marie Rowe** dance . . . Paramount choreographer, **Josephine Earl,** assisted by **Tommy Ladd,** chose **Jack Mattis, Harvey Cowl, Ila McAvoy, Alan Cook, Esther First** and **Erik Cooper** for the Marlon Brando film, "One-Eyed Jack," which will use western dancers.

"The Boy Friend" opened at the Ivar Theatre in Feb. with **Roy Fitzell, Holly Harris, Barbara Ruick, Edward Ashley, Bill Mullikin, Sharon Randall, June Squibb** and **Clive L. Halliday.**

LAS VEGAS: The success of **Donn Arden's** "Le Lido de Paris" show at the Stardust has set a trend in Vegas for foreign shows . . . **Hal Belfer** has staged the new Tony Martin act — a headliner at the Desert Inn . . . **Alita,** a Parisian song & dance import, heads the El Rancho Vegas show; the **"Charley Ballet"** is also there . . . **Noni Coles** and **Charlie Atkins** are featured in the Pearl Bailey show at The Flamingo. The **Flamingettes,** directed by **Buster Burnell,** feature **Don Kirk** and **Meana Gleason** . . . **Sonia Shaw** puts the **Saharem Dancers** through 2 stunning prod. nos. at the Sahara where **Donald O'Connor** and Sidney Miller star. O'Connor's solos were staged by **Delores Blacker.**

**Ernie Preston** and **Bert May,** fugitives from the Judy Garland act, were held over as featured performers with the **Dorothy Derben Dancers** at the Riviera . . . **Kovach & Rabovsky** made their Vegas debut at The Sands . . . The Tropicana is adopting a "foreign policy." Choreographer-producer **Earl Barton** is returning to H'wood . . . The Dunes' **Eddie Krieg** will do the prod. nos. when the Sans Souci reopens. ROY CLARK

### SOUTHERN CALIFORNIA NOTES

**Ruth Page's Chicago Opera Ballet** played to an audience of 6,000 at LA's Shrine Aud. Feb. 2. Miss Page's new "Camille" proved a notable translation of "La Traviata" into the language of ballet. The perf. was polished and vibrantly fresh. The brave fragility of **Marjorie Tallchief's** Camille is credible and endearing. It is obvious that she and **George Skibine** (Armand) recognize it as a ballet worthy of their talents. Skibine's "Idylle" gave Tallchief full opportunity to display the technical feats that delight her audience. The charming story, telling in dance terms the triangle of a White Horse, a Black Horse and a Circus Horse who interrupts their idyll, caused a stir in Moscow when it was performed by the Paris Opera Ballet. Critics there said it proved the Russian emphasis on pantomime was outdated. The co. gave 5 perfs. in this area.

**Nana Gollner & Paul Petroff** were at the Beverly Hills perf. to see **Larry Long,** trained by them and an alumnus of their co. **Evelyn LeMone,** also on hand, had taught him pantomime at the Pasadena Playhouse. A highlight of the eve. was his and **Patrick Cummings'** perf. of the Buffoons in "Revenge." **Simon Semenoff** among the backstage

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visitors congratulating Skibine on appointment as Paris Opera ballet master. LA visit marked a reunion of the Skibines with **Oleg Tupine & Natalie Claro.**

**Carol Warner,** soloist here with **Gloria Newman,** rehearsing "Destry" with **Michael Kidd** in NYC . . . A disagreement between mgt. of Cocoanut Grove and the **Lester Horton Dancers** caused cancellation of engagement just before show time opening night. Co. has requested AGVA arbitration. Program, mostly Horton choreography, was previewed at the Horton Theatre in striking new costumes. A new no. (not for the club) by **Joan Kerr,** danced with **James Truitte,** was highly effective . . . **Bill Heiden's** "Israeli Suite" booked for Bonds of Israel tour of Calif. . . . **Sarita Heredia** appeared in "Fiesta Flamenco" at the Wilshire-Ebell Theatre. With sisters **Fatima** and **Zoraida,** she made a highlight of an Estampio zapateado. Co. has improved tremendously since last seen here 2 years ago.

**Mary Tiffany,** in addition to teaching at Redondo's **Village School,** is preparing "Sappho" as her Master's thesis at USC. Village School has recently added **Bob Regger** and **Dick Oliver** to faculty, and has announced classes by **Dr. Mary Jane Hungerford,** formerly USC director of dance.

Dick Oliver was the acknowledged success of the 1st **Dance Alliance Choreographer Workshop** Jan. 24 at Immaculate Heart Coll. His solo, "Poem," showed fine modern technique in a work of concert calibre. His group piece, "Fragments," is based on UPA cartoons and Steinberg drawings, and catches the fun of both. **Virginia Baskin, Mary Lou Furlong, Sandy Levitt, Judy Weiss & Larry Warren** assisted. Olvier's work is a tribute to Gloria Newman, in whose co. he is soloist. Her influence was also seen in a theatrically effective and well danced duet choreographed by **Howard Henderson** for himself and **Marie Jimenez. Judy Cassmore, Judy Chapman, Pamela Marlow** and **Jerry Herndon** assisted. Less happy were works repeated by UCLA dancers **Sonya Czerniski, Stella Nakadate, Joan Nicholson & June Tsukida.**

**Adam Darius** is choreographing "The Diary of Anne Frank" for the **Audrey Share Dancers'** presentation at the Long Beach Jewish Festival of Arts . . . **David Lichine** put on "Graduation Ball" for the **Whittier Civic Ballet's** 3rd prod. Outstanding in the perennial fun piece were **Diane & Frances Dobson** (daughters of artistic director **Mona Frances**) as Lead Girl and Pigtail Girl, and **Lou Zeldis** as Lead Cadet. **Joey Harris** showed fine professionalism as the Drummer. **Patricia Mullenbach** added gaiety as the Head-mistress. JOHN DOUGHERTY

**SAN FRANCISCO AREA NEWS**

Principal dancers **Dick Carter** and his wife, **Nancy Johnson,** were not able to be with the **SF Ballet** for the Jan. dates of their State Dept. —ANTA tour of the Near East. He was recovering from an injury and she is a recent mother. They joined the group abroad, however, in early Feb. **Royes Fernandez** substituted for Carter. The King and Queen attended the co's Athens opening, and the engagements there including an added perf., were sell-outs.

SF critics let the **Ballet Russe de Monte Carlo** down easy with qualified praise. Co. did brisk business, and opening night "Swan Lake" was SRO . . . **SF Contemporary Dancers'** "A Moon for the Misbegotten," dance-drama based on the O'Neill play, got better press than most previous CD productions, with special praise for **James Crowshaw's** dancing. The CD Foundation gave a free demonstration of dance history, "Motion, Image and Form" at their Center Feb. 22 . . . **The Bay Area Ballet** postponed 3 Feb. perfs. until March, including premiere of a ballet choreographed by **Michael Smuin,** now on tour with the SF Ballet . . . **Mehda's** E. Indian dances were popular in Marin County . . . For a youth concert, the Oakland Symph. and the music section of the Oakland Teachers Assn. plan to use puppets from Oakland's Children's Fairyland for Debussy's "Children's Corner." CLIFFORD GESSLER

**DALLAS NEWS**

A Dallas prod. of "The Boyfriend" opened at the Maple Theatre for a 3-wk. run Feb. 10. Choreography and direction are by **Judy French** and **Jerry Kirkland** of Houston's Theatre, Inc. . . . **Witaly Osins,** guest teacher at the **Edith James School,** staged a ballet to "Der Rosenkavalier" for a March of Dimes fashion show Feb. 6. Dancers from the **Edith James Concert Group** were **Kay Wilcoxson, Julie Rigler, Mercedes Rodrigues, Dorothy Taylor, Hazel Rippe, Gigi Edgley, Alice Willey** and **Kathleen Hall.**

Casa Manana, Ft. Worth's theatre-in-the-round, has scheduled 3 musicals with **Ed Holleman** as choreographer. They are "Oklahoma" (which opened Jan. 27), "Brigadoon" (Feb. 10) and "Guys & Dolls" (Feb. 24). Dancing ensemble members from NYC and Ft. Worth were: **Ellen Halpin, Elaine Concilla, Muriel Foran, Louise Quick, Holgar Linden, Carl Tressler, Ralph McWilliams, Letitia Gray, Katherine Johnson** and **Barbara Maddux.**

**Larry Roquemore** of Ft. Worth has left B'way's **"West Side Story"** and is in rehearsal for "Destry Rides Again." **Kitty Malone** (Ft. Worth) and **Betty Jenkins** (El Paso) have been dancing in the NY City Center prod. of "Most Happy Fella." TONI BECK

**NEWS FROM WASHINGTON D.C.**

**Mia Slavenska** and **Robert Morrow** were soloists when the **Washington Ballet** and the Nat'l. Symph. performed Feb. 5 at the U. of Maryland. The co. was scheduled to premiere 2 works on Feb. 28 & Mar. 1 at Lisner Aud. in Wash, namely **"Ondine"** choreographed by **Mary Day,** and "The Bridge" (originally done in Europe for the De Cuevas Co.), by **James Starbuck.** Also on the bill were Miss Day's "Hi-Spri" and "L'Etalage," choreographed by **Frederic Franklin.** (Miss Day and Mr. Franklin are co. co-dirs.)

On Mar. 9, **Louis Tupler, Mary Craighill** and the **Washington Contemporary Dance Group** give a lecture-demonstration, "Music & Dance from Native Chants to Musique Concrete" at the Nat'l. Cathedral School for Girls. Mr. Tupler gave a master class on modern dance technique at Goucher College Feb. 26.

"Peter and the Wolf" and contra dances were presented Feb. 22 by **Hedi Pope's** students with the Alexandria (Va.) Civic Symph. at a Washington's Birthday celebration . . . Directed by **Elizabeth Burtner** and **Gay Cheney,** the George Washington U. Dance Prod. Groups presented "Dance Education," a demonstration Feb. 19.

On Mar. 4 **Virginia Freeman** offers 2 new works, "Shrike" and "Celebration," at the **Contemporary Dance Productions'** concert to be given at the 92nd St. 'Y' in NYC. Dancing will be **Meriam Rosen, Patricia Wityk, Dan Wagoner** and Miss Freeman . . . **Mary-Averett Seelye** is to give a poetry-in-dance program at Jackson College, Medford, Mass., on Mar. 4. VIRGINIA FREEMAN WEIL

**LONDON DATELINES**

Film-makers are stealing London's ballet headlines. Foremost is Dr. Paul Czinner who is making a sequel to his highly successful **"The Bolshoi Ballet."** This will feature the **Royal Ballet** at Covent Garden in excerpts from "Ondine," "The Firebird" and "Swan Lake" Act II. Produced in association with the Rank Organization, the film was shot at the Opera House in 3 sessions at the end of Jan. Dr. Czinner has evolved a new technique for the film which makes use of 11 cameras.

On Feb. 3 the world premiere of the most ambitious French dance film was shown to the press. Called "Cine-Ballets de Paris," it is a 90-minute film containing 6 ballets by **Maurice Bejart, Dirk Sanders** and **Deryk Mendel.** Imaginatively directed by Louis Cuny and beautifully photographed in Eastmancolor, its subject matter ranges form the highly frivolous to the hysterically intense. There is no dialogue, but Cuny has connected each individual ballet with ingenious visual tags, so that the whole film has a straightforward continuity. Whereas Czinner in his film is concerned with recording stage productions, Cuny's approach is to see everything strictly in terms of pure film technique — often with exciting results.

The British Film Inst. is inquiring into the possibilities of making record films of well-known British ballets, and at the same time another group is toying with the idea of making a similar series aimed at the American TV market.

Events at Covent Garden have been comparatively quiet. **Nadia Nerina,** who seems to be increasing steadily in critical esteem and public stature, turned in a disappointing performance in "Cinderella" on Jan. 15, but more than redeemed this with a scintillating portrayal in the revival of "Coppelia" on Feb. 6, when her mixture of fireworks and fizz found an ideal counterpart in her partner, **David Blair.** Both dancers got the kind of ovation Covent Garden usually reserves for **Fonteyn** and **Somes.** Two days before her wedding on Jan. 23 to Dr. Masud Khan, **Svetlana Beriosova** gave a serenely radiant interpretation of Aurora in "The Sleeping Beauty." Rhodesian dancer **Gary Burne** has made a successful debut as the Blue Bird.

Next big Royal Ballet event is the return of **Beryl Grey** for guest appearances starting Mar. 2. There was a mystery as to who would partner her, and the names of **Andre Eglevsky** and Denmark's **Frank Schaufuss** were both circulated. But it now turns out that she will be joined by the young Swedish dancer, **Caj Selling,** making his 1st appearance in London. Long-term prospects

for the Royal Ballet apparently include: a new ballet by **Ninette de Valois** on "The Lady of Shallott" with music by Sir Arthur Bliss; 2 new ballets by **John Cranko** (who has just rejoined the co. after nearly 2 years as a freelance); a 2-act ballet by **Kenneth MacMillan**; a new version of "La Fille Mal Gardee" by **Frederick Ashton**; and a completely fresh production of "The Sleeping Beauty" also by Ashton. There is a further possibility that **Leonide Massine** may return to the co. next year to mount 1 or 2 new productions.

Plans are quickly progressing for the Noel Coward ballet, "London Morning," to be given by **London's Festival Ballet** this summer. After the usual crop of rumors and counter-rumors, offers and refusals, the choreographer has finally been announced as **Jack Carter**, who produced "The Witch Boy" for the co. last year. Noted Australian character dancer, **Vassilie Trunoff** and his wife **Joan Potter** have recently rejoined the Festival roster.

CLIVE BARNES

**NEWS FROM DENMARK**

In the long history of the Royal Theatre and the **Royal Danish Ballet**, Jan. '59 will be recorded as one of its most dramatic months. Contrary to all expectations, a cease-fire now prevails — brought about, however, only after a long series of crises which made the happy result seem rather anticlimactic. Here is what happened:

On Jan. 14 in Parliament the Minister of Education reported on the **Harald Lander** affair. He backed up the theatre's gen. mgr. and expressed the hope that the dancers would discontinue their opposition to the projected return of Lander as guest choreographer. The gen. mgr. then sent each of the dancers a note, explaining the whole case, stressing the serious consequences of further resistance, and summoning each for a personal interview. The note was criticized by dancers, press and public for its acrimonious tone and because it by-passed the dancers' union.

The dancers' lawyer managed to get the individual interviews postponed for a few days, and the dancers came through with a last ditch proposal, according to which they agreed to dance, provided that **Toni Lander** directed rehearsals on stage, while Lander was to be content with supervising from an orchestra seat. Thereupon the gen. mgr. and his asst., stating that they had been unable to negotiate a satisfactory solution, handed in their resignations. After this unexpected shock, 83 actors and singers of the Royal Theatre protested to the Minister of Education, affirming their confidence in the mgt. and asking him to restrain anarchistic elements among the artists.

For several days chaos reigned. There were rumors that the ballet co. would go it alone at another theatre, that they had received an offer to become the resident ballet of the Opera in Oslo, etc. Through the Assn. of Executant Artists a last-minute attempt was made at reconciliation —and to everyone's surprise and delight, it was successful. Suddenly everyone was willing to give in "out of respect for our old theatre." The ballet personnel said they would do their utmost to work amicably with Lander, and the mgt. stated that they had no additional plans for engaging him, and that they would in the future consult with the dancers on questions of guests. Lander's "Etudes" is expected to be put on before the end of this season, but the 2 new works he has done for the Danish co. will have to wait until next season. Meantime, **Henning Rohde**, the asst. mgr., continues temporarily as "administrative ballet master."

During all this, the co. was able to offer inspired dancing to the public. This was most evident when, on Jan. 18, **Erik Bruhn** and **Niels Bjorn Larsen's** new production of "Giselle" was premiered. **Margrethe Schanne** gave a wonderful and pathetic interpretation of the title role. **Henning Kronstam** looked splendid and danced superbly as Albrecht, but made little attempt at characterization. **Kirsten Ralov** did the best dancing she has done in years as the Queen of the Willis.

Bruhn, **Kirsten Simone** and **Lizzie Rode** were scheduled to appear Feb. 26 in British TV in scenes from "Miss Julie" . . . **Frank Schaufuss**, because of the stir at the Royal Theatre, reluctantly turned down an invitation to be a guest for 6 weeks at Covent Garden with the Royal Ballet . . . **Jose Greco** & Co. are due to give a Copenhagen season beginning July 17.

SVEN SORGENFREY

**NEWS FROM FRANCE**

After an absence of 8 years **Tamara Toumanova** returned to the Paris Opera Jan. 14. For this 1st appearance she very wisely chose the role of Phedre which was originally conceived with her in mind by **Serge Lifar**, and which she did 1st in 1950. She represented the Euripides heroine as a tragedienne with a white face, murderous eye and wild gestures. The same evening **Yvette Chauvire** again displayed her fluid grace in "Nauteos."

After several postponements, "La Dame a La Licorne" was finally presented on Jan. 28 at the Opera. **Heinz Rosen's** straightforward but conventional choreography was well served by **Liane Dayde** as a fragile white unicorn, **Claude Bessy** as a beautiful noble woman and **Michel Renault**, a spirited knight. The work was considered to be rather dull.

**Carmen Amaya** returned to the Theatre des Champs Elysees. Now as formerly she has the wild intensity and the amusing brashness that conquer the most reticent audience. She is far superior to her little co. which seemed a little well behaved and severe beside her.

**Marcel Marceau** began his season Jan. 9 with a new prod. consisting of Bip characterizations and a repeat of Gogol's "The Overcoat." In the spring he plans to create a new work, "Paris qui rit, Paris qui pleure" . . . **Ludmilla Tcherina** presented her new co. on Feb. 16 in a program featuring "The Configuration" with choreography by **Dmitrije Parlic** . . . After a tour of Spain and Portugal, **Janine Charrat** plans to take her co. to Japan.

MARIE-FRANCOISE CHRISTOUT

**NEWS FROM MILAN**

**La Scala's** mgt. is becoming more and more hospitable to ballet evenings. Forthcoming is a new production by **Massine** of a 1761 "balletto dramatico" on the Don Giovanni legend, to Gluck music. **Massine** is also to stage his "Three C[orne]red Hat," co-starring with **Toumanova**. **Marg[ot] Wallmann** is doing Casella's "La Giara." **[Jo]hn Cranko** is repeating in Milan the "Romeo a[nd] Juliet" he did in Venice last summer. **Luci[ano] Novaro** will do choreography for Stravinsky's "Jeu de Cartes' with **Bruno Telloli** as the Joke[r]. **Ugo dell'Ara** scored with his incidental ballet in Handel's "Heracles," and was invited to produce an opera ballet at Covent Garden.

There has been a small revolution among the La Scala dancers. **Giulio Perugini** and **Gilda Ma[z]zocchi** have gone to the Opera in Catania, Sicily and **Umberto Netari** has returned to the Rome Opera. **Vera Columbo**, **Carla Fracci** and **Mar[isa] Pistoni** are now officially La Scala's "prima ballerini."

The **Compagnia del Balletto Italiano**, directed by dell'Ara and his wife, **Wanda Sciaccaluga**, has been dancing in opera and concert in Bologna, Reggio Emilia and other cities. **Olga Amati** has been appearing with them as guest . . . In Genoa, **Mario Porcile** is preparing his 5th Int'l Ballet Festival at Nervi, where he will launch his own co. which will be all-Italian — dancers, choreographers and composers.

LUIGI GARI

**REPORT FROM MEXICO**

A most exciting and important advance in the modern dance in Mexico is being made possible by the construction of a new theatre, built according to the needs and specifications of modern dance. The **Nuevo Teatro de Danza**, **Ballet Nacional** and **Ballet Contemporaneo** are the 3 co's. which under the title of **Ballets de Bellas Artes** (though remaining completely independent) will participate. The Instituto Nacional de Bellas Artes will launch the theatre, to be called **Teatro Mexicano de Danza**, after which it will belong to the 3 groups. All the planning and energy, till now, has been by **Xavier Francis** and **Guillermina Bravo**. Their vision and work is making something concrete of a formerly utopian idea. The enthusiastic aid of Miguel Alvarez Acosta, Director of INBA, has been of paramount importance. The proposed opening is for Sept., which will be an historic date in the annals of the modern dance.

**David Wood** of the **Martha Graham Co.** is currently guest teaching the 3 component groups of the Ballet de Bellas Artes.

JOHN FEALY

**NEWS FROM LATIN AMERICA**

ARGENTINA: Performing in open-air theatres during the warm months were **Luisa Grimberg's** co., **Styles**, and **Paulina Ossona's Nueva Danza**, both modern dance groups; the **Original Buenos Aires Ballet Co.**, directed by **Rafael Cedeno** and the **Angelita Velez-Shuica** folk dancers . . . The **Colon Ballet** danced the "Tschaikowsky Suite," "Spectre of the Rose," "Capricho Espanol" and "Don Quixote."

**Mercedes Baptista's** "Brasilia" arrived at the Astral Theatre, alternating dance and song in a program blending folklore with music. A "Viva el Samba" sequence showcased some stunning dances.

CHILE: The **National Ballet** has gone on 6-wk holiday after a year with over 90 perfs. in Chile, Argentina, Uruguay & Peru.

HANS EHRMANN-EWART

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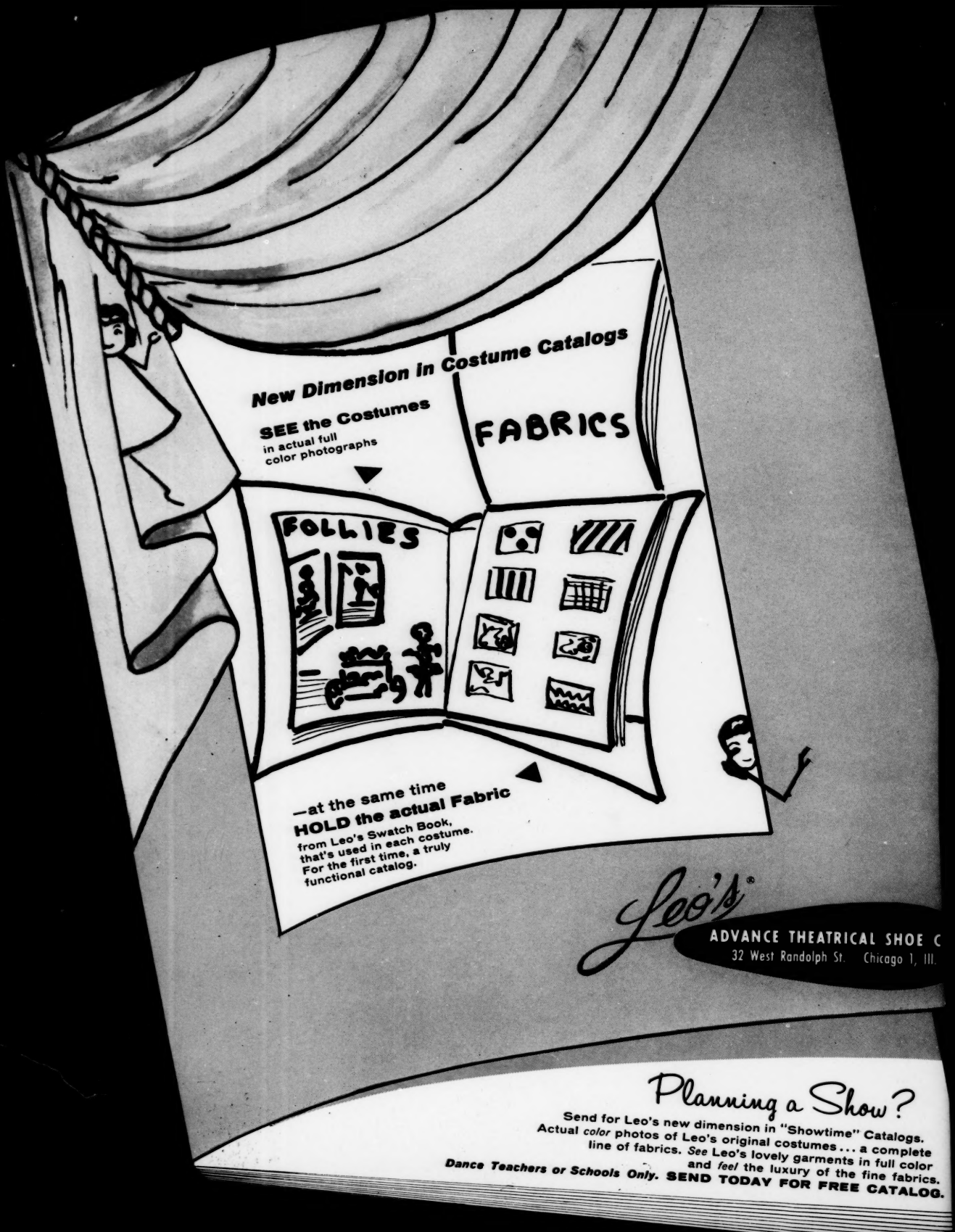
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